ALEXANDER SKARSGÅRD IS NAKED!
THIS IS **NOT** A DRILL! **P.20**

GAME OF THRONES FINALE INTEL
SCOOP ON THE **BIG BAD** BATTLE **P.12**

LGBT POP CULTURE **GUIDE**
PREVIEW OF THE **LOOKING** MOVIE & MORE **P.29**

JUNE 24, 2016 • #1420

Entertainment WEEKLY

IT'S SLIME FOR A NEW GHOSTBUSTERS!

THE STARS DISH ON OLD CAMEOS, NEW PROTON PACKS—AND THAT SEXIST BACKLASH

BY NICOLE SPERLING

Melissa McCarthy, Kristen Wiig, Leslie Jones, and Kate McKinnon

Unilever

DOUBLE DIPPED FOR DOUBLE CHOCOLATE PLEASURE

DOUBLE
CARAMEL

NEW DOUBLE
RASPBERRY

MADE WITH BELGIAN CHOCOLATE

MAGNUM®

for pleasure seekers

THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ David Koechner, Riki Lindhome, Alice Hunter, Natasha Leggero, Armen Weitzman, and Michael Ian Black

1 →

2 →

3 →

4 →

5 →

1

TV

ANOTHER PERIOD

• The historical satire returns with guest stars Andrew Rannells, Joss Whedon, and Michaela Watkins joining clueless socialites Lillian (Natasha Leggero) and Beatrice (Riki Lindhome) on their quest for high-society fame. *(Wednesdays, 10 p.m., Comedy Central)*

2

MOVIES

RAIDERS!

• More than 30 years ago, three 11-year-old Indiana Jones fans began a shot-for-shot remake of *Raiders of the Lost Ark*. This bittersweet documentary chronicles their effort and how the fan film became cinematic legend. *(NR)*

3

BOOKS

RICH AND PRETTY, by Rumaan Alam

• Alam's delectable summer read delves into the decades-long friendship of Sarah and Lauren as they alternate between envy and disdain for each other's lives and try to figure out if they're still truly best friends.

4

PODCASTS

LADYGANG

• Hollywood trio Keltie Knight, Jac Vanek, and Becca Tobin hold nothing back in this amusing podcast. Along with celeb guests each week, they share honest stories about stumbling through womanhood and what life is like out of the spotlight. *(iTunes)*

5

MUSIC

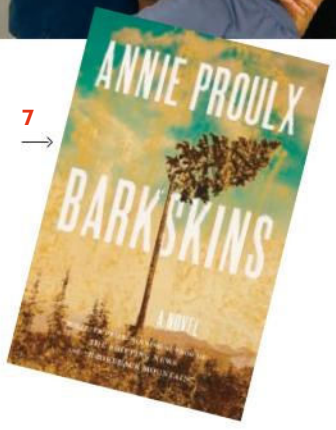
CASE/LANG/VEIRS, case/lang/veirs

• Neko Case, k.d. lang, and Laura Veirs are gifted songwriters in their own right, but they're pooling their talents for this self-titled album. The result is a folk-pop set that's so impeccable, we hope it's not just a onetime collaboration.

ILLUSTRATION BY **JOHN RITTER**

KOECHNER, WEITZMAN: ERIK HEINILA (2); LINDHOME, LEGGERO: PETER YANG (2); HUNTER, BLACK: DANNY FELD (2)

The Must List



6 MOVIES
TICKLED

• What begins as a documentary investigation into online tickling videos devolves into a twisty tale of shadowy figures, blackmail, and cyberbullying. It's both hilarious and horrifying. *(R)*

7 BOOKS
BARKSKINS, by Annie Proulx

• Looking for a hefty summer read? Seek out the latest from the author of "Brokeback Mountain," a captivating multigenerational epic tracing the history of two families through 300 years.

8 TV
SERENA

• This gripping documentary follows the world champion as she attempts to win four Grand Slam titles in a row. It also offers a glimpse at her life off the court—she's an ace at karaoke!—in the midst of pressure and loss. *(June 22, 8 p.m., Epix)*

9 MUSIC
JOHANNESBURG, Mumford & Sons

• Marcus Mumford & Co. team up with dance duo the Very Best, Senegalese superstar Baaba Maal, and Cape Town pop group Beatenberg for a rapturous soul EP.

10 TV
RAISED BY WOLVES

• Written by sisters Caitlin and Caroline Moran and based on their quirky upbringing, this raunchy British comedy focues on an offbeat and abnormally horny teen as she navigates life with her five homeschooled siblings and single mom. *(June 20, Acorn TV)*

TICKLED: COURTESY MAGNOLIA PICTURES; SERENA: JULIAN FINNEY/GETTY IMAGES; RAISED BY WOLVES: ACORN TV

Fuel your fitness and optimize your nutrition with my specially mixed NUT-rition mixes.

© 2016 Kraft Foods

EW & ATX CELEBRATE TV

There was only one place in the universe last week where you could find the creators of *The West Wing*, reunions of the casts of *Ugly Betty* and *Friday Night Lights*, previews of the upcoming Fox series *Lethal Weapon* and *Pitch*, and me swilling Scotch while interviewing Shondaland exec producer **Betsy Beers**: the ATX TV Festival in Austin. This year, EW was an official sponsor of the event, now in its fifth season. During the four-day extravaganza, we provided wall-to-wall coverage on EW Radio (check out the SiriusXM on-demand app for replays), broadcast some panel discussions on Facebook Live (available at *facebook.com/entertainmentweekly*), hosted a photo studio, and shot video interviews with all of the fest's stars, including **America Ferrera** and **Connie Britton**, which you can find on EW.com. Special thanks to Toyota for being the official vehicle of the ATX TV Festival, to San Pellegrino and popchips for providing their products, and to the fest's cofounders, **Caitlin McFarland** and **Emily Gipson**, for their incredible work. If you're a TV fanatic—really, who isn't?—I recommend making the trip. Tickets for 2017 are already available at atxfestival.com.

—Henry Goldblatt

Ugly Betty cast and creator

Friday Night Lights' Connie Britton

Younger's Sutton Foster

Sex&Drugs&Rock&Roll's Denis Leary

The West Wing cast and creator

UGLY BETTY REUNITES!

The ATX TV Festival's closing-night event brought together nearly the entire cast of *Ugly Betty* to recount fond memories of the ABC dramedy. Among the fun revelations, creator Silvio Horta divulged his initial idea for Betty to be an undercover FBI agent—which was met with crickets from the network—and plans for a musical episode that never came to be. But it was the cast's obvious rapport six years after *Betty* went off the air that had fans misty-eyed. "It was like losing a family," star America Ferrera lamented. "There's always a little piece of me that still doesn't want to let this go." She may not have to. Like with last year's *Gilmore Girls* reunion, talk turned to a revival, with Ferrera urging the crowd to use #HuluBringBackUglyBetty to push for a two-hour reunion movie. You heard her, now get tweeting!

—Natalie Abrams

UGLY BETTY CAST: BRITTON: RICK KERN/GETTY IMAGES (2); HAIR: JORGE BUCIO/SCHWARZKOPF PROFESSIONAL HAIR CARE/EXCLUSIVE ARTISTS MANAGEMENT; MAKEUP: PEPPER PASTOR/EXCLUSIVE ARTISTS MANAGEMENT

PHOTOGRAPHS BY **LARSEN & TALBERT/GETTY IMAGES**

A night celebrating
HARVEY FIERSTEIN
BILLIE JEAN KING
and other pioneers of LGBT rights.
Logo.
TRAILBLAZER
HONORS
SATURDAY, JUNE 25TH
8/7C

EW 06 24 2016

Contents

FEATURES

12
Game of Thrones
It's the face-off we've all been waiting for—and EW was on the battlefield. Plus, what to expect before this season in Westeros comes to an end.
BY JAMES HIBBERD

14
Ghostbusters
Kristen Wiig, Kate McKinnon, Melissa McCarthy, and Leslie Jones cut loose about sexism, kissing Chris Hemsworth, and the miracle of hummus.
BY NICOLE SPERLING

20
Alexander Skarsgård
In his first blockbuster film role, Skarsgård taps into his inner beast for *The Legend of Tarzan*.
BY DEVAN COGGAN

24
Bebe Rexha
How the voice of David Guetta and G-Eazy hits fought her way to the top of the charts on her own terms.
BY NOLAN FEENEY

29
2016 LGBT Preview
To celebrate Pride Month, here's your guide to the year in gay entertainment.

NEWS AND COLUMNS

1
The Must List

4
EW at ATX

7
Sound Bites

8
News & Notes

64
The Bullseye

REVIEWS

39
Movies

46
TV

56
Music

60
Books

ON THE COVER
Ghostbusters' Melissa McCarthy, Kristen Wiig, Leslie Jones, and Kate McKinnon photographed exclusively for EW by Justin Stephens on Sept. 9, 2015, in Weymouth, Mass.
SLIME: BRIAN HENN

(COVER) GHOST: ULISES FARINAS AND MELODY OFTEN

PHOTOGRAPH BY **RAMONA ROSALES**

THE WEEK'S BEST

Sound Bites

TWEET OF THE WEEK
Delete your account. **@Hillary Clinton** to Donald Trump

"I go from touching you with both hands/ To touching you with no hands"

—Nick Jonas on "Touch" from *Last Year Was Complicated*

"*Orange Is the New Black*... I do not watch."

—Martha Stewart

"Too close to home?"

—Chelsea Handler on *Chelsea*

"The best way to turn your lady on is to turn your stove on."

—Dan, resident frat boy, on *MasterChef*

"When asked in a new interview if he thinks Donald Trump is racist, House Speaker Paul Ryan told reporters, 'I don't know what's in Trump's heart.' Well, if I had to guess, I'd say cholesterol and racism."

—Seth Meyers on *Late Night*

"The LGBTQA community, they're like my soul mates since I was really young, so I'm really moved by it. I don't know why I'm crying already because most of tonight is pretty miserable, because my songs are f---ing miserable."

—Adele, dedicating her Antwerp show to the Orlando victims

"Black people don't go to therapy. We go to barbershops. Or we go see the movie *Barbershop*."

—Calvin (Kevin Hart), on the prospect of attending couples therapy with his wife, in *Central Intelligence*

CLINTON: YANA PASKOVA/*THE WASHINGTON POST* VIA GETTY IMAGES; JONAS: SANTIAGO FELIPE/GETTY IMAGES; STEWART: STEVE ZAK PHOTOGRAPHY/FILMMAGIC; HANDLER: TIBRINA HOBSON/GETTY IMAGES; DAN: GREG GAYNE FOX; ADELE: SASCHA STEINBACH/GETTY IMAGES; MEYERS: LLOYD BISHOP/NBC; HART: CLAIRE FOLGER

EW 06 24 2016

News+Notes

▼ (*Clockwise from top left*) Renée Elise Goldsberry, Frank Langella, James Corden, Lin-Manuel Miranda, Jessica Lange, Cynthia Erivo, and Daveed Diggs

THE 2016 TONYS: IN TRAGEDY AND TRIUMPH

Inside the award ceremony's last-minute plan to offer hope and solace in the wake of the Orlando shooting. By Marc Snetiker

DIGGS: THEO WARGO/GETTY IMAGES FOR TONY AWARDS PRODUCTIONS; ALL OTHERS: JOHN PAUL FILO/CBS (6)

> LOVE IS LOVE IS LOVE IS LOVE IS LOVE IS LOVE IS LOVE IS LOVE."
> **—LIN-MANUEL MIRANDA IN HIS TONYS ACCEPTANCE SPEECH**

ON A NIGHT THAT WAS supposed to be marked by jazz-hand joy and the unstoppable force of Lin-Manuel Miranda's hip-hop history juggernaut, *Hamilton*, the 70th annual Tony Awards faced a tragic dilemma. Just 18 hours before the telecast, a shooter claimed the lives of 49 people at a gay nightclub in Orlando. In response, the most predictable Tony Awards in recent memory pivoted into an unexpectedly poignant evening celebrating not just art but the importance of community, inclusivity, and humanity.

After word of the attack began spreading during early-morning dress rehearsals, CBS and Tony Awards Productions quickly announced that the ceremony would be dedicated to those affected by the shooting. "The Tony Awards is about celebrating live theater, illuminating the human condition in all its diverse forms," producers said in a statement issued Sunday. "We walk into the Beacon Theatre tonight with thoughts of our brothers and sisters in Orlando clearly in our hearts."

More changes followed in the hours leading up to the telecast: The cast of *Hamilton*, who had used muskets during rehearsal of their production number, decided to remove guns from their live performance. Broadway costume designer and American Theatre Wing chairman William Ivey Long hastily crafted scores of silver ribbons to honor the Orlando victims, which were then distributed on the red carpet to anyone who would wear one. (Among those quick to accept were Cate Blanchett, Jessica Lange, Questlove, Carole King, and host James Corden.)

Shortly before the telecast, Corden addressed the audience at the Beacon Theatre and asked them not to cheer when the cameras started rolling; as viewers saw, the emcee issued a sobering dedication at the top of the show before his buoyant opening medley (and witty, smooth hosting turn) began. "It had to be acknowledged, but Corden was very smart and set the tone," says one longtime theater publicist. "The LGBT community is obviously tied to theater and, on a human level, it was an event that cast a bit of a shadow. Everybody was very measured and grateful in their acceptance speeches—nobody overdid it, and I do think that had something to do with Orlando."

Several notable winners directly addressed the solemn circumstances in their speeches, including Lange and Frank Langella. Most memorably, it was Miranda, upon accepting the Tony for Best Original Score, who read off an emotional sonnet that emphasized "love is love" and encouraged everyone to "fill the world with music, love, and pride."

From there, the evening sped forward, fulfilling all of Miranda's hopes. Among the night's big winners: Stephen Karam's searing family drama *The Humans*, which took home Best Play as well as three other trophies, and *Hamilton*, which earned a record-breaking 16 nominations and scored 11 wins (falling just one short of *The Producers*' 2001 record). Several newly minted stars also made their own history, with four black actors winning in the musical-performance categories for the first time: *Hamilton* standouts Renee Elise Goldsberry, Daveed Diggs, and Leslie Odom Jr., and *The Color Purple* newcomer Cynthia Erivo, whose performance of her Act 2 showstopper "I'm Here" deservedly brought the tearful crowd to its feet.

"The shows that were honored [like *Hamilton* and *The Color Purple*] are about embracing and accepting and taking care of each other.... That is our community," says Bernard Telsey, the veteran casting director behind *Rent*, *Wicked*, and *Hamilton*. "In an odd way, it was a way to have so many people be together sharing their grief. It was about coming together." And the nation did too, as the telecast pulled in its biggest audience in 15 years, up 35 percent from 2015, averaging 8.7 million viewers. Whether people tuned in to catch a glimpse of *Hamilton* or to see how the show would address the tragedy, the Tonys offered a reminder that when sadness casts a shadow, the country can look to Broadway to shine a light.

HAMILTON'S SECOND ACT

What's next for the Founding Fathers...and Peggy.

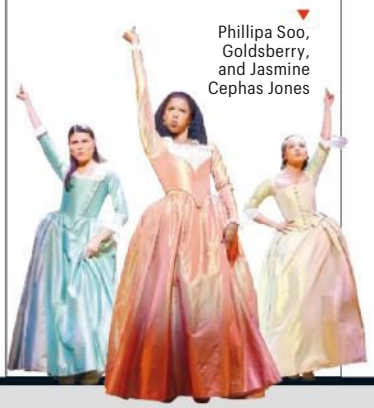
BY ISABELLA BIEDENHARN

With 11 Tony wins (not to mention a Grammy and Pulitzer), *Hamilton* has secured its legacy as a Broadway phenomenon. But creator and star Miranda leaves this summer, and the original cast's contracts are up in July. So *Hamilton*'s future may lie in the hands of its next generation of actors—on Broadway, a long-term run in Chicago starting in September, a tour kicking off in San Francisco in March, and a forthcoming stop in London's West End.

Before the world can see New York's hottest ticket, casting director Bernard Telsey and his team need to find new stars. "The primary focus is the Chicago company," he says. "They go into rehearsal in August, and that has to be filled before San Francisco." But Telsey is still thinking ahead. "If you find *two* Peggys [the youngest Schuyler sister] you like, one goes to Chicago and one to San Francisco."

The process, however, isn't as easy as just sending perfect Peggys off across the country. "You're putting together a tapestry. Regardless of the diversity, there's the rapping, which makes this trickier than, say, a traditional show," he says. But the next class may learn to refine their rhymes alongside the master himself. "I intend to drop in on this thing over and over," Miranda teased after the Tonys. "I want to cut to 20 years from now, when you're like, 'Lin, when will you *stop* playing Hamilton?' "

Additional reporting by Marc Snetiker

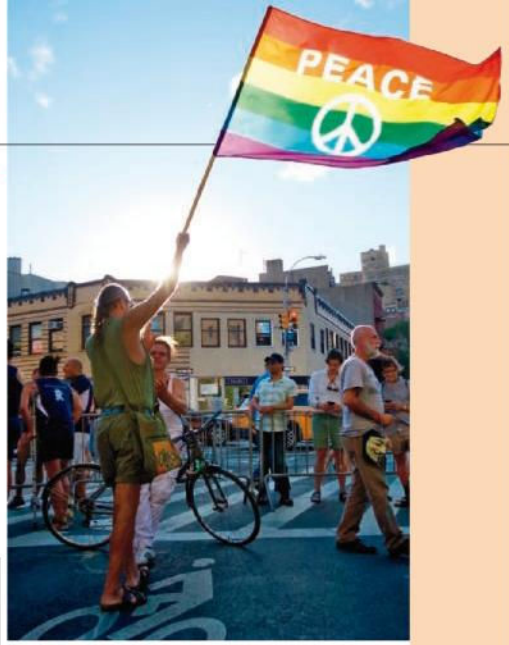


Phillipa Soo, Goldsberry, and Jasmine Cephas Jones

JOAN MARCUS

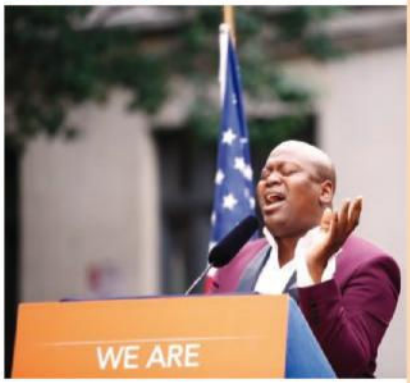
#WeAreOrlando

The Tony Awards were just the beginning of the grieving process following the June 12 mass shooting at Orlando gay club Pulse, which claimed the lives of 49 and injured 53 others. Mourners gathered around the world—from L.A. to London—at candlelight vigils to remember the fallen, while donors lined up around the block at area blood banks. Equality Florida has also set up a GoFundMe page to help victims and their families. Check EW.com for continued coverage and turn to page 29 for our celebration of the LGBT arts. **BY AMY WILKINSON**



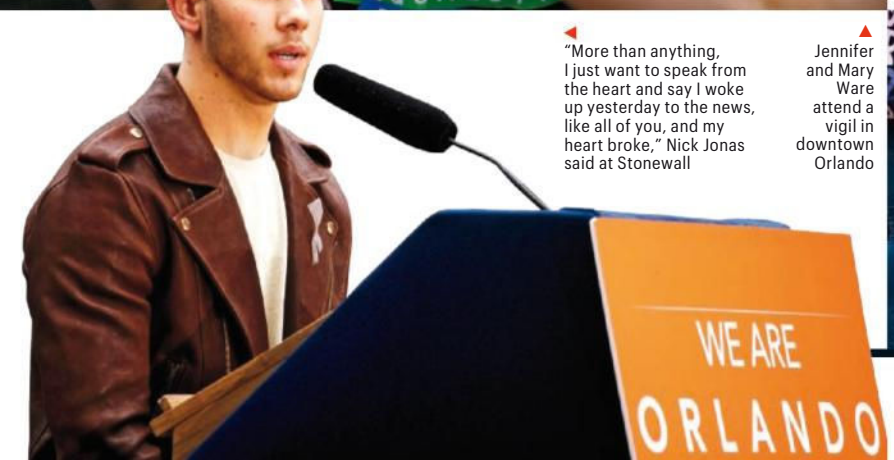
Thousands gathered over two days (June 12 and 13) at New York's LGBT landmark Stonewall Inn, where riots in 1969 sparked the gay liberation movement

Lady Gaga delivers a tearful speech outside L.A.'s City Hall on June 13, asking the assembled to "pledge an allegiance of love to [the Orlando victims] and to their families who are suffering so deeply."

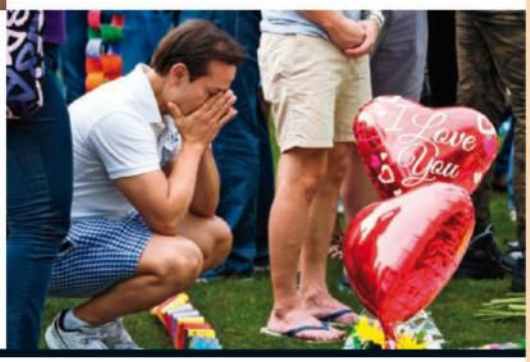


> TOMORROW I HOPE THAT WE ALL RACE THOUGHTFULLY AND LOUDLY TOWARDS SOLUTIONS. BUT TONIGHT, AND RIGHT NOW, ORLANDO, WE ARE UNITED WITH YOU. AND WE ARE HERE TO REMEMBER."
> **—LADY GAGA**

Tituss Burgess sang "Somewhere" from *West Side Story* at the Stonewall rally. "I have to tell you, being here and seeing all of your faces has comforted me in a way that I did not expect coming down here," he said.



"More than anything, I just want to speak from the heart and say I woke up yesterday to the news, like all of you, and my heart broke," Nick Jonas said at Stonewall



Jennifer and Mary Ware attend a vigil in downtown Orlando

A man grieves at a makeshift memorial in Orlando

LADY GAGA: DAVID MCNEW/GETTY IMAGES; STONEWALL: ALBERTO REYES/SPLASH NEWS; BURGESS: ANDY KATZ/PACIFIC PRESS/SIPA; ORLANDO: DAVID GOLDMAN/AP (2); JONAS: JUSTIN LANE/EPA

VIDCON 2016

5 Acts to Download

We asked **Hank Green**, one half of the Vlogbrothers alongside John Green and cofounder of VidCon, the annual convention for online-video creators (taking place June 23–25 in Anaheim), for his ones to watch

Turns out when you tear down all barriers to creation and distribution, the diversity of content and of creators explodes. This is what we love about online video, but it's also a challenge. It's our job to find voices to represent all of the diverse goings-on in internet culture, which this year resulted in us inviting over 400 creators from all across the world. And then *Entertainment Weekly* comes by and asks me to pick five of them that everyone should know about? *Five?!* Well, that's an impossible task. Which is why I'm going to cheat by including some duos.

1

Dan Howell and Phil Lester

These British best friends probably have the most passionate audience at VidCon. They're friendly, approachable, and goofy, but there's real depth in what they're creating. At first it just seems funny and harmless, but when you get into it, it feels like a community.

2

Allison Raskin and Gaby Dunn

JUST BETWEEN US

This odd couple jump back and forth between unscripted (but heavily edited) conversations and a fresh take on scripted comedy. This is what Tina Fey and Amy Poehler would be doing right now if they were in their 20s.

3

Meghan Tonjes

With a voice like an Adele and strong messages of self-care and body positivity, Meghan's confidence and passion have inspired her audience, and she inspires me as well.

4

Nathan Zed

THE THIRDPEW

He's 19, shockingly talented, ludicrously handsome, always hilarious, and refusing to drop out of college. If his fast-paced videos were just funny, that would be one thing, but they always come packed with cultural insight, too.

5

Lilly Singh

She's blazing a whole new path that the entertainment industry needs to notice—and fast. A book, a movie, a world tour, and a die-hard fan base are the result of her constantly top-notch content and genius-level ability to understand her platform.

GREEN: MIKE PONT/WIREIMAGE; HOWELL AND LESTER: SAMIR HUSSEIN/GETTY IMAGES; RASKIN, DUNN: DESIREE NAVARRO/WIREIMAGE (2); TONJES: JOE SCARNICI/WIREIMAGE; ZED: D DIPASUPIL/GETTY IMAGES; SINGH: JEFFREY MAYER/WIREIMAGE; *NASHVILLE*: MARK LEVINE/ABC/GETTY IMAGES

NASHVILLE GETS AN ENCORE

How the canceled ABC series found a new bed to put its boots under. **BY LYNETTE RICE**

We don't know if Juliette will ever touch down again in Nashville, but at least the show has made a safe landing: The four-year-old drama, which wrapped its ABC run May 25 with a cliffhanger about Hayden Panettiere's character's potentially doomed flight, will return for a fifth season on CMT (though it's unclear whether some cast members will return for all 22 eps). While the series has always had a following, its 1.7 average rating among adults 18–49—and its limited number of "upscale viewers"—wasn't enough for ABC to order another season. Fortunately, CMT saw value in *Nashville*, especially with studio Lionsgate having already recruited *thirtysomething* scribes Marshall Herskovitz and Ed Zwick as EPs.

"A little over a year ago we made the decision to really lean into the brand with scripted series," says Jayson Dinsmore, head of development at CMT, which just launched its first single-camera comedy, *Still the King*, starring Billy Ray Cyrus. "*Nashville* fits perfectly."

It's even more remarkable considering how cable nets are more apt to develop new fare than to pick up broadcast castoffs—*Cougar Town* and *Southland* were the last to make the jump to Turner networks, with mixed results. For his part, *Nashville* star Charles Esten is optimistic about the move—and thankful to the show's passionate fans. "To watch the way they organized with #BringBackNashville... If nothing had come of that effort, it still would have meant the world to us."

▲ Hayden Panettiere and Connie Britton

Inside

THE BATTLE OF THE BASTARDS

EXCLUSIVE PREVIEW OF THE FINAL EPISODES

It's the ***Game of Thrones*** face-off we've all been waiting for—and EW was on the battlefield. Plus, what to expect before this season in Westeros comes to an end. ***By James Hibberd***

"YOU ARE DYING! THAT'S THE main thing to remember: You are dying!"

A *Game of Thrones* assistant director yells this at dozens of soldiers on a muddy field as they're hopelessly crushed by what's called a "pincer movement"—where an army attacks two sides of an enemy at the same time, to devastating effect. "It's basically our version of the trash-compactor scene in *Star Wars*," says supervising producer Bryan Cogman as he excitedly watches the intricately coordinated mayhem from the sidelines of the sprawling Northern Ireland set.

Here a green scenic valley, guarded from the curious public for miles around, teems with 500 soldiers, 600 crew members, 70 horses, "dead" bodies, flames, swords, spears, and massive X-shaped crucifixes—all to stage the greatest war *GoT* has seen. This is the Battle of the Bastards, where noble resurrected Stark family hero Jon Snow (Kit Harington) faces off against the sadistic he-so-has-it-coming Ramsay Bolton (Iwan Rheon).

"Anyone who has asked me, 'Who would you like Ramsay to meet?' my answer has always been 'Jon Snow,'" Rheon told EW between takes on the set last October as we stood in seven-inch-deep mud. "He's the antithesis of Ramsay. They're almost a yin and a yang. They both come from such a similar place, yet they're so different. And even though they're enemies, they've both risen so far as bastards, which is almost incomprehensible, and now they're both here facing each other. They couldn't be any more different, yet more similar."

During our visit, it was the characters' differences that were on display in one scene—with Ramsay coolly surveying the chaos from a safe distance as Jon Snow gets his sword in hand and joins the fray. Star Kit Harington, hair pinned up in his now-familiar man-bun, is a blur of painstakingly practiced movement as he cuts down one foe after another. It all plays so realistically—even before the editing and special effects—that it's difficult to believe nobody is getting hurt. "Kit gives it 1,000 percent," Cogman says. "He does his own stunts and he creates these little story moments in the middle of the action." Explains Harington: "I like whole movements. I don't want the editor to have to cut around a swing or a parry. If I can have another take, I want it."

HELEN SLOAN/HBO (2)

◀ Kit Harington; (*below*) Iwan Rheon

All told, the sequence took 25 days to shoot, with the production team studying battle tactics from actual war footage, films like Akira Kurosawa's *Ran*, and texts about premodern fights including 1415's Battle of Agincourt. "I watched every pitch-field battle I could find looking for patterns, for what works, what doesn't, what takes you out of the moment, what keeps you locked in," says director Miguel Sapochnik, who also helmed last year's standout "Hardhome." "I was particularly interested in depicting both the horror of war and the role of luck."

Sapochnik is also directing the season finale, which is a huge episode in another way entirely—clocking in at 69 minutes, it's the show's longest episode ever. The finale is shrouded in mystery as HBO is taking the highly unusual step of not even releasing one of its typically cryptic episode descriptions to the press and cable programmers. But all the show's significant characters that have appeared this season will likely have some role to play in the finale, which is expected to include some major sequences—such as Cersei Lannister and Loras Tyrell's long-awaited trial by the High Sparrow—and will hopefully answer a few burning questions, like what's next for Arya and Bran Stark after their recent fateful ordeals. "[The finale] feels equally as epic as episode 9—but for completely different reasons," Sapochnik teases.

And after the finale, the mystery of *Thrones*' path only deepens further. This is expected to be the last 10-episode season of *Thrones*, despite the show enjoying its highest ratings yet (up 7 percent from this point last season to average 10.2 million viewers per episode to date). Season 7 will likely be only seven episodes as the show prepares to end its run during its eighth year—but HBO has yet to publicly confirm this plan. Though the current season began amid some arms-folded skepticism following season 5's pitch-dark twists, the drama once again re-earned its Emmy front-runner status and fandom obsession with some surprisingly uplifting moves (from resurrecting Jon Snow to giving Sansa Stark an empowering arc) and unexpected glimpses of Westerosi history. This being *Thrones*, however, fans know not to make any assumptions about these final two episodes—the show's roller coaster of emotion could be rising just to take a steep plunge into darkness for the last act. All that's certain is that fans have never felt so invested in the outcome of a particular fight.

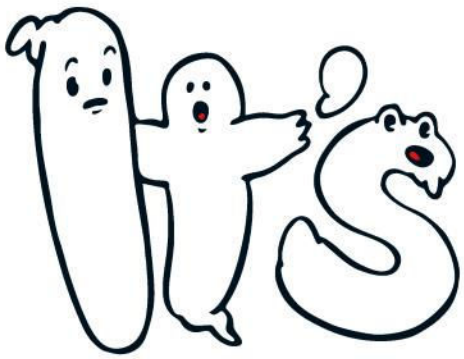
"I love the way this has all panned out," Harington says. "Iwan's an incredibly detailed actor who's created a character who's remarkable and despicable. I think the audience will be going, 'Come on, kill him!'" No offense, Iwan, but we're #TeamStark on this one. ◆

Lettering by **ULISES FARINAS & MELODY OFTEN**

SLIME, EVIL SPIRITS, OR MOUTH-BREATHING HATERS

THE NEW GHOSTBUSTERS—Kristen Wiig, Kate McKinnon, Melissa McCarthy, AND Leslie Jones—CUT LOOSE ABOUT SEXISM, KISSING CHRIS HEMSWORTH, AND THE MIRACLE OF HUMMUS.

An exclusive interview.
By NICOLE SPERLING
@nicsperling



TOUGH BUSINESS BUSTING GHOSTS.

Bodies get bruised, cheeks get punched, hands get gashed. Epsom salt is a hot commodity. But that's what happens when you transform four of today's top female comedians (Leslie Jones, Melissa McCarthy, Kate McKinnon, and Kristen Wiig) into Ghostbusting ninjas.

This *Ghostbusters* reboot, in theaters July 15, arrives 32 years after the original charmed audiences with its unique combination of supernatural horror and irreverent comedy. Conceived by Dan Aykroyd, co-written by Harold Ramis, directed by Ivan Reitman, and starring peak Bill Murray, *Ghostbusters* shattered box office records for a comedy, nabbed two Oscar nominations, and sparked a global phenomenon that's still going strong today.

In accepting the torch of this now-iconic world, writer-director Paul Feig (*Bridesmaids*) promised to honor the original while infusing it with new DNA, primarily four female Busters who are battling their own neuroses while combating a real phantom menace that threatens New York City. (With the help of a beautiful but not-so-bright assistant, played by Chris Hemsworth.) Feig vows it will stand on its own. "It doesn't have anything to do with the original plot other than they are chasing ghosts and the threat gets bigger and bigger," he says.

These new Ghostbusters aren't just champion paranormal exterminators; they've become adept at battling online trolls—crude, boisterous beasts that have used the new heroes' gender as an excuse to unleash misogynistic comments all over social media. We reunited the ladies in a massive hotel suite in Las Vegas—the first time they were all together since production wrapped last September. The fearsome foursome nibbled at the cheese-and-crackers platter while gabbing about the scariness of the 1996 film *The Craft* and watching McKinnon trade out her Ghostbusters-embroidered Converse for some stilettos so she could look, Jones teased, "more stately." And that was before the laughs started flying. This quartet is still trying to crack one another up as they talk cheese graters, haters, hummus, and the secret power of Hemsworth. Oh, and farting. There's a lot about that.

ENTERTAINMENT WEEKLY In five words, describe how you felt when you first heard Paul Feig was doing an all-female *Ghostbusters*.

Melissa McCarthy That's going to be badass.

Kate McKinnon I gotta be in it.

Kristen Wiig Good for everyone, you know?

Leslie Jones I didn't really hear about it... until he asked me.

McCarthy [*To Jones*] You're supposed to let it trail off...

What do you remember most from the first time you saw the original film?

Jones Sigourney Weaver. I always remember how pretty her hair was. And that little dude was in love with her.

Wiig Rick Moranis, so good.

Jones I didn't want her to date Bill Murray. I thought Bill was a bad influence on her.

McCarthy I loved it.

Jones She was so pretty and so innocent and her hair was glisten-y and he was just going to dirty her up.

McKinnon I just remember the opening of the fridge. What movie has combined Sumerian mythology, circuit boards, and slime? It's such an unlikely combo of delicious, fun things to watch and I couldn't believe someone had thought of it.

So did you worry about how you would top what they did?

Wiig You can't get better than the original. But it's a different movie, it's a different

(PREVIOUS SPREAD) FRANK OCKENFELS; (THIS SPREAD) HEMSWORTH: HOPPER STONE

(*From left*) The four Ghostbusters confront spook central; Chris Hemsworth; (*below*) the new Slimer

cast, it's many years later, and we've also done things that are different. It's not just about it starring women. There is a lot of action. The special effects are insane. And it's really funny.

Jones I never thought it would be a problem that women could be Ghostbusters. They don't call themselves Man Ghostbusters. When they came up with women Ghostbusters, I thought, "That's gonna be hella cool." Everybody loves chicks with guns and we're gonna have, what, lasers?

McCarthy I love that you're asking. Like we haven't already shot the movie.

What specifically stood out to each of you about your characters?

McCarthy I felt like [my character] Abby had never progressed beyond grad school [and had maintained] the certainty of that age. She hadn't yet been beaten down despite not doing that great. She still had a lot of confidence.

Jones Patty was the normal person coming into a situation. These three know ghosts and I'm representing the people coming into their world. I cannot help but be real. It's a natural thing.

Wiig My character really cares what people think. She's very straitlaced and uptight. She doesn't want to let go. I hadn't played someone like that before.

McKinnon I clung to moments in the script where I didn't react the way a normal person would in extreme situations. I sometimes am that way in real life. I've been told sometimes that my behavior is a little strange. [*Everyone cracks up.*] So I would just use that.

What was it like when the original cast started showing up for cameos?

Wiig A little nerve-racking, [but] it felt like we were really making the movie when they showed up.

Jones Bill Murray told us our [proton] packs weren't heavy.

McKinnon, Wiig, and McCarthy build the tools to go with their Ghostbusting talent

McCarthy Someone said theirs weighed 45 pounds.

How much did your packs weigh?

Jones I think it was 30.

McCarthy It was an emotional 72 pounds.

Jones Melissa was going to play a practical joke on us all where, little by little, she was going to add weight to our packs.

McCarthy No, just yours. [*They all laugh.*]

Wiig Our packs had sharp edges and were made of metal. We were constantly running into each other.

McCarthy Slicing each other and ourselves open. At least twice a day, Kristen would come up to us screaming and holding her hands out as if we were running at her with cheese graters.

When it comes to improv, who's always pushing you further than you thought you could go?

[*Jones points to McCarthy. McCarthy points to Wiig.*]

Jones When I watch movies, I *really* watch them. It takes me, like, three hours to watch a movie because I always rewind it to watch a scene I like, so that when I meet the person I can tell them exactly what it was I loved about it. After I saw *Spy*, I talked to Melissa the whole day about that movie.

McKinnon Also, Leslie would watch the monitor and go, "She has face."

Jones "Face" is when you don't care what you look like and you're just going for the joke. When women have it, it's the best. Lucille Ball had it. Carol Burnett had it. [*Points to McCarthy*] She got face, dude.

McCarthy It's just lack of pride.

Jones There were some scenes when you go [*stomps her feet, snaps her fingers*], "Look at her, she is conveying exactly what she is feeling through her face."

McKinnon A.k.a. acting.

Do you have a memorable improv moment that you know for sure won't be in the film?

Jones She farted. [*Points to McKinnon*]

McKinnon F--- you!

Wiig Oh my God, you answered that so fast!

McCarthy [*Laughing, to Jones*] Please don't know anything important and then get captured by another country, because you will give it up instantly.

Jones [*To McKinnon*] You going to put your Converse back on and tell them about the farts?

McKinnon All right, whatever. I farted on camera. I'm starting to think something is wrong with me. [*Laughs*] I've never been to a gastroenterologist because to me it's always been normal, but I'm starting to feel like it's too much and I ought to get it checked out.

Jones Please, Jesus, help her.

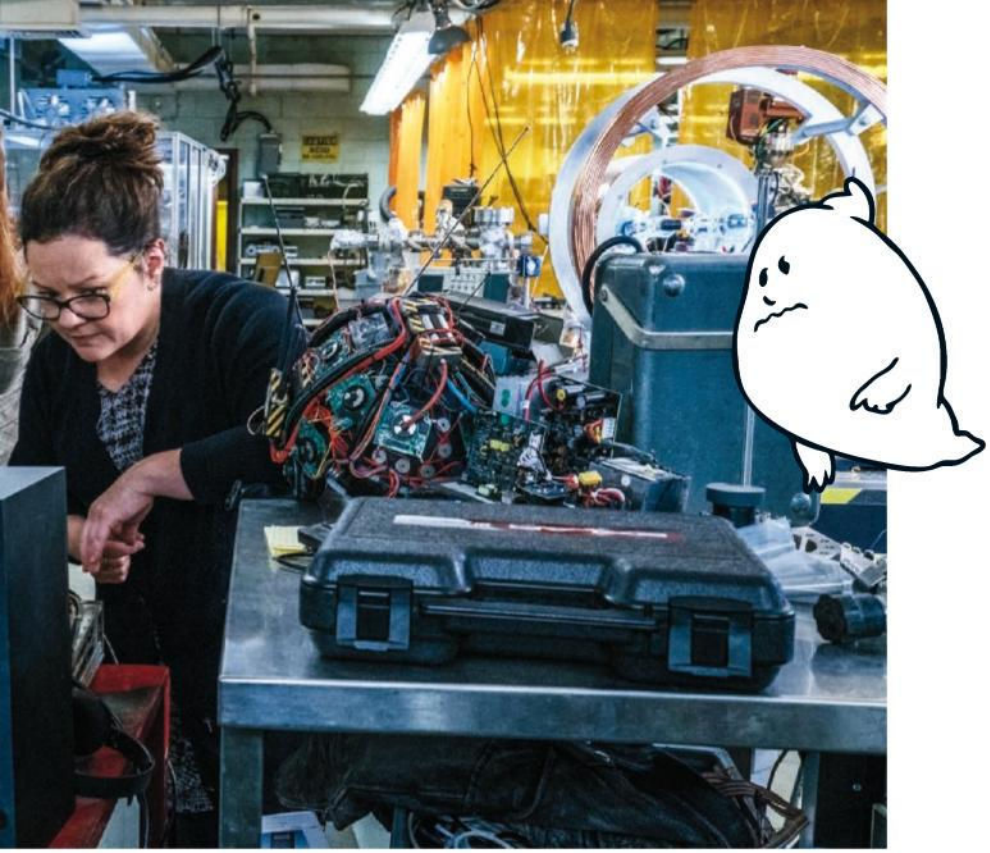
McKinnon But I also think it's charming and so I kind of don't want it to go away—like when Joan Allen's face turns color in *Pleasantville* [*does gritted-teeth impression of Allen in that movie*]: "I don't want it to go away."

GHOSTBUSTERS (2016)

SWEET RIDE

Behind the design of the new Ecto-1

In Paul Feig's *Ghostbusters* reboot, it's all about the backstory. Along with the Ghostbusters themselves, every gadget and piece of equipment gets its own origin tale, including the reimagined Ecto-1. Rather than re-create the 1959 Cadillac ambulance wagon from the 1984 and '89 films, Feig and co-writer Katie Dippold thought a hearse would generate more laughs. But not just any old hearse. Patty (Leslie Jones) hooks the Busters up with a sweet ride from her uncle's funeral home. He paints all the roofs of his hearses red, Feig says, because the dead "should go out in style." Jillian (Kate McKinnon) then repaints the early-'80s Cadillac white and piles a



GHOSTBUSTERS (2016): HOPPER STONE (2); GHOSTBUSTERS II: COLUMBIA PICTURES/EVERETT COLLECTION

Wiig That is why I love you.

McKinnon I wasn't going to bring it up, but I guess the fart's out of the bag. Thank you, Leslie. My dear friend Leslie Jones. My beautiful friend, sister, and colleague. My mother will be so proud.

Payback time. Do you have a story you want to tell about Leslie?

McCarthy Leslie developed a real issue with hummus.

Wiig Oh my God.

McCarthy I'm not a qualified nutritionist, but I know you shouldn't be having a liter of Coke, with 16 lollipops and a bag of Doritos. She'd be like, "I don't feel right." I was like, "Eat some protein, for the love of God."

Jones I did give up the Coke, but then I used to have tea every morning with, like, six sugars in it. But I had to give that up, too. Then I discovered hummus.

McCarthy She made fun of me for eating hummus. There was a whole thing, and finally I just said, "JUST EAT THE HUMMUS," and so began a love affair.

Jones I ate half a tub that day.

Wiig/McCarthy [*In unison*] And every day after. [*Laughs*]

Let's talk about the backlash over an all-female *Ghostbusters*. When the first trailer debuted in March, Twitter blew up with accusations, mostly from men, that you were ruining a beloved franchise.

McCarthy I just thought, "Really? Are we still there?" It's a movie. I never gave it another thought. You just have to go, "Well, I hope you get out a little more. The world is fun." I really think it's the minority.

Leslie, what about all the online harassment you received after the first trailer came out, when you tried defending the film against charges that you and the film played into racist stereotypes. It got so bad you threatened to quit Twitter over it.

Jones I got a picture of a guy shooting a black woman in the head. I thought, "Okay, I'm going to take a break from going on there. These are crazy people." It was time to start using silence as a weapon. When people started asking me about the gender stuff, I would say, "It's not a man thing, it's not a woman thing. It's a Ghostbuster thing." That's all I've got to say.

Was it scary?

Jones Nah, [because] this wasn't real. And the real fact is if those people were in my face, they wouldn't say any of it. When the movie comes out, it's going to shut everybody up.

Did anyone get to make out with Chris Hemsworth?

McKinnon On camera?

Jones Chris is so gorgeous but the most normal person you will ever meet. He loves his kids. He loves his wife. It's just too much.

There's a hilarious scene in the film where he's interviewing to be your assistant, and it becomes clear that his character is, uh, not very smart.

McCarthy When we were doing that interview scene, Chris had such a crazy run of improv, it was mind-blowing.

Wiig It was so specific and kind of odd, which is the best kind of improv. We couldn't understand where he came up with that.

McCarthy That scene was so hard to get through.

Wiig I know. That's when Kate farted.

GHOSTBUSTERS II (1989)

whole bunch of unstable high-tech gear on top, and the Ghostbusters are ready for the road. Sort of. "Ecto-1 could blow at any time," Feig teases. "The Ghostbusters don't find out about that until much later." Which gives new meaning to the phrase "hot tin roof." —NICOLE SPERLING

WILD AT HEART

IN HIS FIRST BLOCKBUSTER FILM ROLE, TRUE BLOOD*'S* ALEXANDER SKARSGÅRD *TAPS INTO HIS INNER BEAST FOR* THE LEGEND OF TARZAN. **BY DEVAN COGGAN** *@DEVANCOGGAN*

MANAGEMENT+ARTISTS+SYNDICATION

Samuel L. Jackson and Alexander Skarsgård in *The Legend of Tarzan*

ALEXANDER SKARSGÅRD IS FACE-TO-FACE WITH a gorilla. It is June 2014, and he is at a wildlife sanctuary in Kent, England, preparing to play the king of the jungle in *The Legend of Tarzan*. After all, if you're going to portray a man raised by apes, you can only get so far watching David Attenborough documentaries. So he's here, inches away from a massive silverback, locked in a staring contest through the bars of a cage. "It really feels like he can see straight through you and cut through all your bulls--- and see the essence of your soul," Skarsgård says now. "He just looks at you for as long as he finds you interesting."

He probably looked at Skarsgård for a while. The 39-year-old Swedish actor is best known for starring as ancient Viking vampire Eric Northman on HBO's *True Blood*, but he's amassed a wildly eclectic career, playing Lady Gaga's villainous lover in her "Paparazzi" video, a man hooking up with his girlfriend's 15-year-old daughter in *The Diary of a Teenage Girl*, and a violent ex–football hero in the 2011 *Straw Dogs* remake. "He takes on roles that a lot of other 'leading guy' actors wouldn't feel comfortable taking on," says Margot Robbie (*The Wolf of Wall Street*), who plays his wife, Jane, in *Tarzan*. "I think that sets him apart." But those diverse role choices are not part of some Skarsgård master plan. "It's not like I'm doing this to *not* get pigeonholed," he says. "It's purely selfish: I want to have an amazing time on each and every project."

The Legend of Tarzan (out July 1) marks Skarsgård's first time anchoring a big studio movie, and it's a doozy. Director David Yates, the longtime Harry Potter filmmaker, re-created the Congolese jungles, cliffs, and waterfalls on enormous soundstages outside of London. And instead of retelling the classic Edgar Rice Burroughs origin tale, Yates' *Tarzan* picks up in Victorian Britain, where the man now known as John Clayton has adapted to civilization and assumed the aristocratic title of Lord Greystoke. But when he's lured back to his African home as a trade emissary, he finds himself swept up in a deadly colonialist conspiracy—and torn between his two worlds. It's that tension that fascinated Yates, and it's why he picked Skarsgård, who grew up in Stockholm. "He's got a sort of odd, quite beautiful sense of otherness," Yates says. Told about this two-world analogy, Skarsgård laughs: "Would Sweden be the jungle or London?"

He grew up the son of Stellan Skarsgård (*Good Will Hunting*), and the first of eight children, including fellow-actor brothers Bill, Gustaf, and Valter. After a short stint as a child star in Swedish dramas, Skarsgård pivoted away from the arts and spent a year and a half in the Swedish military. "I grew up in a very bohemian household, so that was a nice contrast," he says. Then, on a random vacation to visit his father in Los Angeles, he auditioned for a male-model role in *Zoolander* and got it. His career soon took off.

He's kept his options—and his sense of adventure—open ever since. Off screen, he trekked to the South Pole with Britain's Prince Harry in 2013 and showed up at the *Diary* premiere last year as a '70s drag queen. He shuttles between Sweden and the U.S. and has reportedly been romantically involved with model Alexa Chung since last year. Professionally, he likes to maintain a certain tumbleweed spontaneity. "I don't know where I'm going," he says. "I just know that my gut feeling will tell me."

Let's talk about that gut, shall we? While many Skarsgård roles have taken advantage of his 6′4″ frame, his training to play a vine-swinging wild man was, well, a beast. He spent months sculpting his physique into hard, lean perfection. (Rather than wear a loincloth, his Tarzan is au naturel in flashbacks.) That meant lots of strength training, working with a choreographer to channel Tarzan's agility, and meticulously watching his diet, eating small portions of protein every few hours. "I remember the day that he was allowed an apple, and he kissed the apple," Robbie recalls. "It hit me how deprived you are if you're that excited to see a piece of fruit."

Such is the sacrifice of a movie star, but it does make a man appreciate the simple pleasures. When Skarsgård wrapped production, he drove straight to his father's house in London for a massive carb binge. "I spent four days just in bed, being fed by Dad," he says. "He cooked these pastas with rich sauces and bone marrow and fried mozzarella and tons of beer and wine. It was the most incredible weekend of my life." Sooner or later, it's good to be the king. ◆

JONATHAN OLLEY

THE FIRST ORIGINAL SERIES FROM
CAMERON CROWE
THE WRITER/DIRECTOR OF ALMOST FAMOUS & JERRY MAGUIRE
ROADIES
EXECUTIVE PRODUCED BY J.J. ABRAMS AND WINNIE HOLZMAN
JUNE 26
SUN 10PM
SHOWTIME
THE UNSUNG HEROES OF ROCK
DOWNLOAD THE APP AND START YOUR FREE TRIAL
To avoid being charged, cancel your subscription before the end of the 30-day free trial. ©2016 Showtime Networks Inc. and Showtime Digital Inc. All rights reserved.
"Roadies" © Warner Bros. Entertainment Inc. All rights reserved. SHOWTIME and related marks are trademarks of Showtime Networks Inc.

Bebe Rexha photographed on May 21, 2016, in Los Angeles

IS BEBE REXHA POP'S Secret Weapon?

HOW THE VOICE OF DAVID GUETTA AND G-EAZY HITS FOUGHT HER WAY TO THE TOP OF THE CHARTS ON HER OWN TERMS.

BY NOLAN FEENEY *@NOLANFEENEY*

PHOTOGRAPHS BY RAMONA ROSALES

THREE years AGO,

David Guetta was one smash chorus short of another hit. The French producer had cooked up a booming electro-trap behemoth, but something was wrong with the hook. So he turned to a young singer named Bebe Rexha, best known for co-writing Eminem and Rihanna's No. 1 single "The Monster," for help. "He was like, 'You're the fixer. You're able to fix the songs,'" 26-year-old Rexha recalls. Guetta's plea came at the end of a long day in the studio, so a tired Rexha rattled off a *dum-di-di-day* refrain in about 10 minutes and went home. She didn't think it would go anywhere.

Instead, that song—"Hey Mama," also featuring Afrojack and Nicki Minaj—went everywhere. Thanks in part to Rexha's quick work, it cracked the top 10 in more than a dozen countries last year and made her one of the hottest go-to songwriters in pop today. She's been "fixing" songs ever since, from co-writing the hook on Iggy Azalea's "Team" to singing the chorus on G-Eazy's "Me, Myself & I." By early May of this year, those tracks—plus her own song, "No Broken Hearts," an uplifting breakup anthem with Minaj—were simultaneously on *Billboard*'s Mainstream Top 40 chart. She is modest, though, when it comes to explaining her talents: "It's a sixth sense."

The daughter of Albanian parents, the fast-talking, New York City-bred artist got her big break at 19. Fall Out Boy's Pete Wentz overheard her singing at her then manager's office and recruited her for Black Cards, his now-defunct electro-pop side project. But for every fairy-tale moment like that, there were far less magical ones. Rexha, who skipped her high school graduation and prom to focus on her career, spent her teens commuting across boroughs to attend songwriting classes full of musicians twice her age. After leaving Black Cards and getting dropped by her label, she spent 16 hours a day at the computer cutting demos in hopes of getting signed. (She joined Warner Bros. Records in 2013 and released an EP of angsty alt-pop last year.) When she discovered G-Eazy on Spotify, Rexha says, she called her publisher, her manager, "anyone in the music business" who could put her in touch with the rapper until a mutual friend introduced them. "I rolled up my sleeves and said, 'I want to make a mark on this world,'" Rexha says.

Getting her name out there was a challenge. Rexha admits industry insiders often told her to give her own songs away to other artists because they didn't think a "white chick from Staten Island" could pull off the material. She also wasn't originally listed as a featured artist on Guetta's "Hey Mama" because the label thought radio stations couldn't "line that many names up." After hearing someone mistake her vocals for Minaj's, however, Rexha fought for the change. "I was so upset," she says. "I called my lawyer and was like, 'I don't care anymore, I want to do the right thing.'"

Her candor about the unglamorous, by-your-bootstraps path to success could make Rexha the People's Pop Star when her debut album arrives this fall—especially as women of the "lean-in" era are rightfully demanding credit for their contributions in male-dominated industries. Her hustle has already impressed audiences on tour. While opening for Ellie Goulding this past spring, Rexha performed a stripped-down medley of the songs she wrote for other artists and shared how she got her start. "People really like those stories—I think they're inspiring," Rexha says. "It's cool to see people's faces be like, 'Oh my gosh, *that's* the voice I've been hearing this whole time.'"

STYLING: SEAN KNIGHT; HAIR: FITCH LUNAR; MAKEUP: KIRA NASRAT/THE WALL GROUP; PROPS: WOODEN LADDER; BUSTIER: MOSCHINO; COAT: COLIN LOCASCIO; SHORTS: REDONE; BELT: BELOW THE BELT

GEICO.

The choice is yours, and it's simple.

Why settle for the small cup when you could have so much more?

The same goes for car insurance. Why go with a company that offers just a low price when GEICO could save you hundreds and give you so much more? You could enjoy satisfying professional service, 24/7, from a company that's made it their business to help people since 1936. This winning combination has helped GEICO to become the 2nd-largest private passenger auto insurer in the nation.

Make the smart choice. Get your free quote from GEICO today.

GEICO®

geico.com | 1-800-947-AUTO | Local Office

Some discounts, coverages, payment plans and features are not available in all states or all GEICO companies. Customer satisfaction based on an independent study conducted by Alan Newman Research, 2015. GEICO is the second-largest private passenger auto insurer in the United States according to the 2014 A.M. Best market share report, published April 2015. GEICO is a registered service mark of Government Employees Insurance Company, Washington, D.C. 20076; a Berkshire Hathaway Inc. subsidiary. © 2016 GEICO

We all need places to get outside—to explore, exercise, and recharge. But with America's open spaces disappearing at a rate of 6,000 acres each day, we're at risk of losing our most cherished outdoor escapes. Together, we can change that. Join The Trust for Public Land to save the lands we all love—from urban parks to vast wilderness. Since 1972, we've worked with communities to protect more than 3 million acres and create more than 5,000 parks and natural places for people to enjoy. Help to keep this land our land.

THE TRUST FOR PUBLIC LAND

Share why nature matters to you: tpl.org/ourland | #ourland

2016 LGBT Preview

EACH YEAR IN HONOR OF PRIDE MONTH, *ENTERTAINMENT WEEKLY* celebrates the LGBT community through its boldest and most fearless creative forces. But as we were putting together this year's special section, we learned of the shooting at Orlando gay nightclub Pulse in the early hours of June 12—an unthinkable massacre that left at least 49 victims dead and 53 injured, the largest mass shooting in modern America. ★ **History has shown that the best way to fight bigotry and intolerance is through art that shines a light on the beauty, diversity, intelligence, and strength of lesbian, gay, bisexual, and transgender people.** In a 2012 interview, Vice President Joe Biden credited one LGBT-themed TV show with forever changing the culture. "I think *Will & Grace* probably did more to educate the American public than almost anything anybody's ever done so far," he said. In the following pages, we honor the TV shows, music, movies, and books that help promote a better understanding of LGBT culture. ★ Forty-seven years after the Stonewall riots in New York City laid the groundwork for America's gay civil rights movement, we have achieved monumental heights on the climb to equality. But, as the tragic shooting shows, we still need to fight harder, and reach higher. Our compassion and sorrow go out to the victims of this senseless act of terrorism, and to those who knew and loved them. We stand beside you and with you. —**THE EDITORS**

Contents >

FAREWELL TO HBO'S *LOOKING*
P. 30

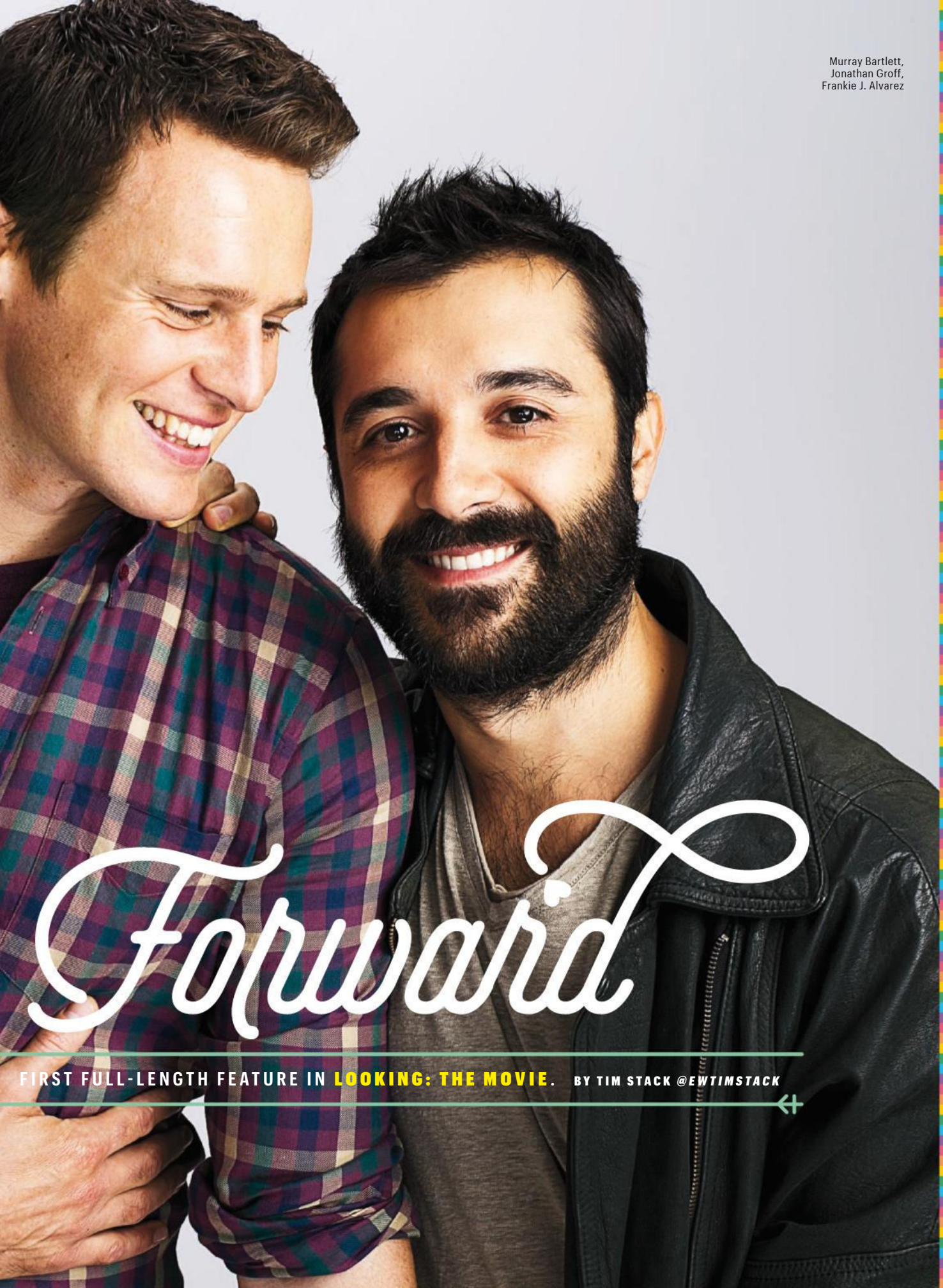
THE ULTIMATE LGBT POP CULTURE PREVIEW
P. 34

FIRST LOOK: *RuPAUL'S ALL STARS DRAG RACE* SEASON 2
P. 35

INSIDE DUSTIN LANCE BLACK'S EPIC GAY MINISERIES
P. 36

LOOKING

YOUR FAVORITE FRIENDS FROM SAN FRANCISCO REUNITE THIS JULY FOR THEIR



Murray Bartlett, Jonathan Groff, Frankie J. Alvarez

Forward

FIRST FULL-LENGTH FEATURE IN **LOOKING: THE MOVIE**. BY TIM STACK *@EWTIMSTACK*

WHILE IT LASTED ONLY TWO SHORT SEASONS, HBO's *Looking* developed a small but passionate fan base. Created by Michael Lannan, the series followed three gay friends—Patrick (Jonathan Groff), Agustín (Frankie J. Alvarez), and Dom (Murray Bartlett)—all searching for love and fulfillment in San Francisco. Funny, frank, and romantic, the series didn't attract the number of viewers the network had hoped for, and it was canceled in March 2015. But HBO didn't give up on the guys entirely. Instead they let producers Lannan and Andrew Haigh (*Weekend*) craft a movie to wrap up the series' story lines. In advance of *Looking: The Movie*'s July 23 premiere on HBO at 10 p.m., EW rounded up Groff, Alvarez, and Bartlett to talk about the show's legacy, saying goodbye, and autographing enemas.

What an incredibly rare opportunity to have a canceled series get the chance to tie things up with a movie. Were you shocked that this happened?

FRANKIE J. ALVAREZ It was such a labor of love for all of us. We're all good friends. We all hang out in New York. To get one more go around, it was such a blessing. Jonathan was doing *Hamilton* Off Broadway [last spring], and we had just found out [the show was canceled]. Everybody met up before the show, and we just had a ton of whiskey. Maybe he had a little bit too much before he had to go on stage. [*Laughs*]
JONATHAN GROFF Correct. Correct.
ALVAREZ So we were gutted. And we just kind of poured out liquor for our gay homies. In all our heads, we were ready to do six seasons. So to get canceled was a bummer, but to have this opportunity to come back together and have some closure and have one last party and one big cry was a tremendous blessing.
GROFF I'm just remembering that the day we found out the show was canceled, someone brought an enema for me to sign at the stage door. And I made a video and sent it to everyone and said, "Well, the legacy lives on!" [*Everyone laughs*] That was the first enema I have ever signed!
ALVAREZ But it won't be the last, honey!

The movie picks up about a year after the end of the second season. Where is everybody?

GROFF Patrick is living in Denver after the drama with Kevin and the move-in debacle. At the start of the movie, Patrick comes back into town for a very good friend's wedding and to reconnect with his friends and his life back in San Francisco. And also to sort of reevaluate the unfinished business he had leaving the city.
ALVAREZ We find Agustín in this weekend where all the friends come together, and he's evaluating who he thought he was and how he was very different from the guy he is right now. He's really needing his friends to help firm him up on this path he's chosen.
MURRAY BARTLETT Dom is kind of a bit shut down in terms of relationships and in terms of what happened with his ex Lynn. And his

(PREVIOUS SPREAD) NINO MUNOZ/HBO; (THIS PAGE) MELISSA MOSELEY/HBO (2)

Groff, Bartlett, and Alvarez

2016 LGBT Previews

relationship with Doris is mended, but you wonder whether it's ever gonna be what it was. But his work life has really taken off. So his life is unbalanced in a way. Patrick coming back to town is a catalyst for the other things, like, checking in and realizing maybe he needs to look at those other areas in his life.

Without spoiling too much, Dom and Patrick have a very intimate scene in bed together. Jon, how is Murray as a cuddler?

GROFF He is the f---ing best! [*Laughs*]
BARTLETT We have such a great friendship.... It was fun, actually.
GROFF I'm sorry, Murray: Are you saying you weren't turned on?
BARTLETT I had a raging hard-on the entire time.
GROFF There we go!
BARTLETT I had to take bathroom breaks.

What was the last day of shooting like? Was there a huge group hug?

ALVAREZ We shot the last scene of the movie on the last night of shooting. It's an emotional scene for everybody, and especially for Patrick. It was night shoots all that week. So everybody's clock was turned around, and we're already emotional because this thing was over. So we were just all a f---ing hot mess by, like, 8 a.m. when we wrapped.
BARTLETT We finished at sunrise, so it was a very kind of symbolic, very emotional way to end. And kind of a genius in scheduling.
GROFF Antonio, our first AD, went, "That's a wrap on Lauren Weedman!" Then, they went around and said everybody's name.
BARTLETT We all progressively melted into a big puddle of tears. And then at the end, Antonio said, "And our prince, Jonathan Groff!"
ALVAREZ Then at the wrap party Jonathan gave a really nice speech thanking everyone, especially Sandy, our catering gal.
GROFF Gotta love her!
ALVAREZ She was very important to Jonathan's process.

You guys were always eating on this show! Did you gain weight?

ALVAREZ The first scene we shot for season 1 was when they help Agustín move in with Frank, and we were eating these cupcakes. So it was like take one, take five, take nine, and we're going ham on these cupcakes. By take 12, we learned: Take small bites.

Would you do another *Looking* movie? Like the boys all head off to Abu Dhabi à la *Sex and the City 2*?

GROFF Yes. Yes. Yes. I would do another. The *Looking* Christmas special. There are so many options. I'm in for all of it!

What do you all hope the legacy of *Looking* is?

GROFF There is so much care put into every moment of every episode. I hope that when people look back on it and as the show continues to grow in people's minds, they'll see all the ideas and questions and thoughts that we wove into the story lines. I think that it was very unique storytelling—outside of it being a gay program—in the way it was scripted and the way it was shot. I hope it's one of those shows you can look back and continually relate to.
BARTLETT It allows people to see that there's another way of being, and there's an open way of being, and you can be comfortable with yourself and have meaningful relationships. I think that's a really powerful thing. What I always loved about the show is it's not banging you over the head with issues. It's just going into the world of these characters.
ALVAREZ You don't really see much on TV about male intimacy, regardless of whether you're straight or gay. What I think the show does so beautifully is to see men open up to each other—the kind of intimacy that comes with true friendship and exposing yourself, warts and all, to your best friend. That's one of the best things about this trio of guys: You see each of them at their absolute worst and absolute best, and they're still there for each other. And that's what real life is. ◆

Lauren Weedman, Groff, and Bartlett

2016 LGBT Preview

TO CELEBRATE PRIDE MONTH, HERE'S YOUR GUIDE TO THE YEAR IN GAY ENTERTAINMENT

TV

I AM JAZZ *WEDNESDAYS, 10PM*

TLC's docuseries on transgender activist Jazz Jennings balances the 15-year-old's fight to normalize her gender identity with typical teen drama. Case in point: In the second season, Jazz starts dating—and considers having gender-affirming surgery before she's 18—while also learning to drive.

THE FOSTERS
RETURNS JUNE 20, 8PM

One of TV's most inclusive series, Freeform's family drama chronicles the ups and downs of an interracial lesbian couple and their biological and foster children, including Jude (Hayden Byerly), the youngest, who questions and learns to accept his sexuality after falling for his best friend, Connor (Gavin MacIntosh).

TAKE MY WIFE *DEBUTS AUG. 11*

Newlywed comics Cameron Esposito and Rhea Butcher bring their humor on relationships to the small screen in this semiautobiographical half-hour comedy, streaming on Seeso, about a married lesbian couple mining their domestic life for material.

DC'S LEGENDS OF TOMORROW
FALL

Überproducer Greg Berlanti's latest DC Comics-based series includes one of the only LGBT superheroes on screen: Sara Lance (Caity Lotz), a time-traveling assassin. "It's never our sole agenda," Berlanti told EW in May of his CW shows, "but we want the shows that we work on to be representative of society."

Empire's Jussie Smollett

THE REAL O'NEALS *FALL*

When each member of the eponymous conservative Irish-Catholic family reveals a secret—the parents are divorcing, the older son is anorexic, the youngest questions her faith, and the middle son comes out as gay—the family learns to accept one another's confessions in ABC's stereotype-busting sitcom.

EMPIRE *FALL*

Fox's breakout star and openly gay actor Jussie Smollett returns as Jamal Lyon, the out son of homophobic hip-hop mogul Lucious (Terrence Howard). "This is the gig of a lifetime," Smollett told EW about Jamal's significance to the African-American LGBT community. "These are the types of stories that I want to tell."

SUPERSTORE *FALL*

NBC's workplace sitcom revolves around a diverse cast of kooky characters, including Mateo (Nico Santos), a gay Filipino man who's just as capable of stocking shelves as he is at glibly reminding his religious boss, Glenn (Mark McKinney), to be open-minded.

RuPA

★ MEET THE

***EXCLUSIVE* FIRST LOOK**

UL'S ALL STARS DRAG RACE SEASON 2

QUEENS WHO WILL BE CLAWING FOR THE CROWN THIS SUMMER ★

SMOLLETT: CHUCK HODES/FOX; QUEENS: LOGO; RUPAUL: MATHU ANDERSEN

BACK IN 2009, YOU'D BE hard-pressed to find an average American who knew the definition of a "death drop" or how to read a queen for filth. That all changed with *RuPaul's Drag Race*, the must-see competition series that's returning this summer with its second *All Stars* season on Logo (premiering Aug. 25 at 8 p.m. ET). And it promises to be bitchier and funnier than ever. "The girls dropped whatever they were doing to do this," RuPaul says. "We've got a hundred girls now, so we could pretty much do *All Stars* forever."

Who's going to lip-synch for their life this time around? The competition is heavy with season 5 queens—including the tart-tongued clique RoLaskaTox (Roxxxy Andrews, Alaska Thunderf---, and Detox), as well as longtime rivals Alyssa Edwards and Coco Montrese. As for choosing the ensemble, RuPaul says it was simple: "It's who's going to work well together, who's going to make a great story." With a sweaty summer on the horizon, we could all use a little shade.

—DYLAN KICKHAM

2016 LGBT Preview

TRANSPARENT *FALL*

Amazon's Emmy-winning dramedy about the Pfefferman family and their transgender parent (Jeffrey Tambor) takes an intimate look at how sexuality affects close-knit relationships. Caitlyn Jenner has a cameo in season 3.

MOVIES

SUITED *JUNE 20*

In this HBO doc, producers Lena Dunham and Jenni Konner offer a compelling portrait of a Brooklyn tailoring company that caters to transgender and gender-nonconforming clients.

INDEPENDENCE DAY: RESURGENCE *JUNE 24*

The aliens may take center stage in this blockbuster sequel, but director (and longtime gay rights advocate) Roland Emmerich has emphasized that a gay couple features prominently in the film.

THE INTERVENTION *AUG. 26*

More than 15 years after starring in the beloved movie *But I'm a Cheerleader*, Clea DuVall and Natasha Lyonne reunite as romantic partners in *The Intervention*, where they go on vacation to Savannah with a group of thirtysomething friends.

OTHER PEOPLE *SEPT. 9*

Saturday Night Live writer Chris Kelly makes his directorial debut with this Sundance dramedy, starring Jesse Plemons (*Friday Night Lights*) as a gay comedy scribe returning home to his mom (Molly Shannon), who's dying of cancer, and his father (Bradley Whitford), who refuses to support his sexuality.

THE HANDMAIDEN *FALL*

Oldboy director Park Chan-wook took Cannes by storm with this noir-ish, 1930s-set Korean thriller, which follows a reclusive heiress and the pickpocket who poses as her maid. What begins as an attempt to swindle the aristocratic lady out of her inheritance quickly devolves into a tangled lesbian love story of eroticism and brutal revenge.

FREE CECE! *DATE TBD*

Laverne Cox (Netflix's *Orange Is the New Black*) executive-produced this powerful doc about CeCe McDonald, a transgender woman locked in a men's prison after defending herself with deadly force.

KING COBRA *DATE TBD*

This ripped-from-the-headlines drama stars Garrett Clayton (Freeform's *The Fosters*) as a young gay porn star torn between competing producers (Christian Slater, James Franco) and sucked into a lecherous world of murder and sex.

UNCLE HOWARD *DATE TBD*

Cult filmmaker Howard Brookner (*Bloodhounds of Broadway*) was a rising figure in Hollywood until his life was cut short by AIDS in 1989. His nephew Aaron pays tribute to his legacy with this affecting doc that also looks at Brookner's relationship with beat counterculture icon William S. Burroughs.

MUSIC

BARBRA STREISAND

Encore *AUG. 26*

Streisand returns to Broadway with an LP of duets from classic shows with Hollywood stars like Daisy Ridley and Anne Hathaway. The LP follows the gay icon's 10-date tour, where she'll perform for two nights in her hometown of Brooklyn.

ALASKA THUNDERF---

Title TBD *LATE SUMMER*

After her 2015 debut peaked at No. 3 on the dance charts, the *RuPaul's Drag Race* season 5 star is returning with another set of hilarious and raunchy club-wreckers that she

EXCLUSIVE

WHEN WE

DUSTIN LANCE BLACK TACKLES THE HISTORY

For his latest project, Oscar-winning screenwriter Dustin Lance Black (*Milk*), 42, has created, executive-produced, and codirected an eight-hour miniseries (premiering on ABC in 2017) about the gay rights movement. In addition to San Francisco activist Cleve Jones (Guy Pearce), the series focuses on feminist crusader Roma Guy (Mary-Louise Parker) and black civil rights pioneer Ken Jones (Michael K. Williams). Black tells EW about re-creating history and highlighting the diversity of those who fought the good fight.

What made you want to do this?

It started with me saying, "Okay, if I have an issue with how the LGBT community has become myopic, I need to search for people from other social-justice movements." And that led me to these three main characters who helped build this vast LGBT organization, but they also never abandoned the movement that they called home. In a way, I'm just telling the story of a large, dynamic family. The LGBT story can be brutal and heartbreaking, but it's just about a family that's defending itself. If you're involved in social justice, you're not really fighting for politics. You're fighting for your lives.

As a gay filmmaker, do you feel an obligation to tell gay stories?

I think we're all best telling

TRANSPARENT: JENNIFER CLASEN/AMAZON STUDIOS; *KING COBRA*: JESSE KORMAN; *WHEN WE RISE*: EIKE SCHRÖTER/ABC; BLACK: TODD WAWRYCHUK/@AMPAS; SIVAN: GUS STEWART/REDFERNS; STREISAND: KEVIN MAZUR/GETTY IMAGES; FREEDA: TIM MOSENFELDER/FILMMAGIC

RISE

OF GAY RIGHTS WITH AN EPIC ABC MINISERIES

personal stories. I spent six years writing on *Big Love*, and that wasn't because I was gay. That sprung from my having been raised Mormon. But as a gay filmmaker, yeah, I consider that to be an obligation. If people say I'm pigeonholed, I gotta tell you, I rather like it.

The show starts in 1971. Why is it still relevant today?

I've noticed that people in the social-justice movement seem to be retreating into their own corners. But if we look back at the models of progress that were made in the '60s or earlier, what was most helpful was collaboration. I'm hoping this series is a road map to teach the current generation how change is actually created. Larry Kramer [the gay author and activist] is a great example of this. He makes everybody angry because he's never letting you forget about history. We're not recording our history because we're nostalgic about it; we're recording our history because it's incredibly powerful and potent.

—JOE McGOVERN

(Clockwise from top left) When We Rise; Jonathan Majors; Emily Skeggs; Dustin Lance Black

describes as "frivolous and fun and a little filthy at times."

BIG FREEDIA

Title TBD *FALL*

The Queen of New Orleans Bounce has gone mainstream with a Fuse TV show and an appearance on Beyoncé's "Formation," an experience she describes as "one of the best moments forever." She'll return with a new genre she's calling BDM, a.k.a. bounce dance music.

TROYE SIVAN

The Suburbia Tour *STARTS OCT. 16*

The 21-year-old synth-pop wunderkind is touring this fall to support his excellent debut album, *Blue Neighbourhood*. A portion of ticket sales will go to the Ally Coalition, which funds LGBT causes. "We're trying to make the experience more LGBT-friendly," Sivan has said.

MELISSA ETHERIDGE

MEmphis Rock and Soul *FALL*

The iconic lesbian singer-songwriter will honor her roots with this set of tracks paying tribute to Memphis' Stax Records label. She'll include interpretations of songs by the Hodges Brothers and Otis Redding.

BOOKS

PARTY OF ONE: A MEMOIR IN 21 SONGS *JUNE 28*

Dave Holmes' memoir of his closeted, Catholic St. Louis childhood and eventual career as an MTV VJ and writer is a delightful, heartwarming read—and includes fun interludes like a breakup playlist and celebrity stories.

HERE COMES THE SUN *JULY 5*

In Nicole Dennis-Benn's Jamaica, the opulence of Montego Bay beach resorts is juxtaposed against the grindingly difficult lives of local residents—particularly Margot, an ambitious young woman struggling with her sexuality.

AS I DESCENDED *SEPT. 6*

Robin Talley's novel—a chilling reimagining of *Macbeth* with queer girls playing the title role and Lady Macbeth—is set at a boarding school in the South.

BEAST *OCT. 11*

Beauty and the Beast gets an intriguing update in Brie Spangler's YA novel: This "beast" is a hairy, teenage loner named Dylan, and "beauty" is his crush Jamie, who worries about what will happen when Dylan finds out she's a transgender woman.

TRANNY *NOV. 15*

In Laura Jane Grace's highly anticipated memoir, which blends childhood diary entries with straightforward narrative, the transgender rocker recalls growing up with gender dysphoria and fronting the punk band Against Me! for nearly two decades.

WRITTEN BY **ISABELLA BIEDENHARN, DEVAN COGGAN, JESSICA GOODMAN, SHIRLEY LI, AND KEVIN O'DONNELL**

(From left) Troye Sivan; Barbra Streisand; Big Freedia

How can I share these cookies on the worldwide web if I can't see them?

Keebler elves.
Yummy Fudge Stripe cookies, they know.
Social media, not so much.

Keebler

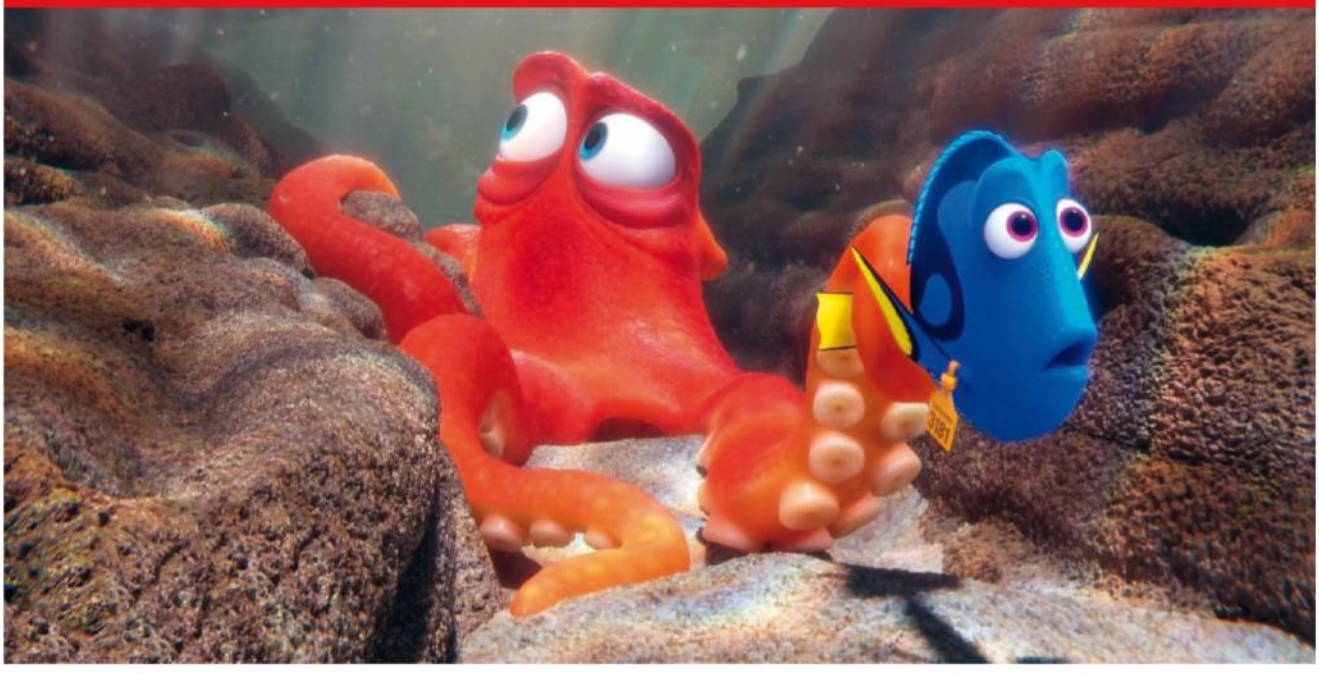
®, TM, © 2016 Kellogg NA Co.

Movies

REEL NEWS

China Goes to *War* It flopped in the U.S., but *Warcraft* shattered Chinese records, earning $156 million in five days. • ***In the Heights*** *Now You See Me 2* director Jon M. Chu is in talks to helm the film version of the musical.

EDITED BY **KEVIN P. SULLIVAN** @KPSull



▲ Ed O'Neill and Ellen DeGeneres (voices)

Finding Dory

STARRING	DIRECTED BY
Ellen DeGeneres, Albert Brooks, Diane Keaton, Eugene Levy	Andrew Stanton and Angus MacLane (codirector)

RATING	LENGTH	REVIEW BY
PG	1 hr., 37 mins.	Chris Nashawaty @*ChrisNashawaty*

PIXAR MOVIES HAVE BEEN SO CONSISTENTLY GOOD for so long now that they carry the burden of inflated expectations. Anything less than a masterpiece is basically a disappointment. That may not be fair, but there it is. The Emeryville, Calif.-based studio's latest release, *Finding Dory*, would be a triumph for any other animation house. But for Pixar, it's...fine. I want to be clear: A lot of people who loved 2003's *Finding Nemo* will pay to see this new follow-up and walk out feeling like they got their money's worth. But it's not *Toy Story* or *Inside Out* or even *Nemo*. What it is is a perfectly enjoyable family film that's comforting, familiar, and a bit slight, like one of those serviceable *Lion King* spin-offs that Disney used to ship straight to DVD back in the '90s.

Written and directed by Andrew Stanton (returning to the Pixar fold after the bruising live-action fiasco *John Carter*), *Finding Dory* adheres to the maxim that if it ain't broke, don't fix it. It's basically the same tale told in *Nemo* with some chairs moved around and a fresh coat of paint. Dory, that adorable, excitable blue tang fish, starts off the film as a baby who's doted on by her parents. As voiced by Eugene Levy and Diane Keaton, Dory's folks are caring but also more than a little concerned because their tyke suffers from short-term memory loss. The slightest distraction or break in

PIXAR

concentration wipes her mind clean. Stanton's deft storytelling lends weight to this setup, so that when baby Dory gets separated from her parents at the beginning of the film, with no clue about how to find her way back home, it feels like more than just the fuse for a fizzy PG adventure. There's real emotion. You feel every ounce of Dory's panic and her parents' desperation—something that any mother or father who's taken their eyes off of their kid in a supermarket can identify with. Unfortunately, you also feel a sense of déjà vu. Dory's quest to be reunited with her parents is more or less the same exact fate that befell poor little clown fish Nemo the first time around. It's as if the movie has a case of short-term memory loss too.

On her own, Dory grows up, and her guppy voice matures into the irrepressible, caffeinated stammering of Ellen DeGeneres—the heart, soul, and funny bone of the film. Like Robin Williams in *Aladdin*, DeGeneres has a comedian's gift for being able to keep the film speeding along, especially when the script hits some of its saggier stretches. Dory's odyssey reunites her with little Nemo (now voiced by Hayden Rolence) and his gruff pop, Marlin (the returning sweet-and-sour Albert Brooks), who accompany her to California's bustling Marine Life Institute, where she meets a bunch of new deep-sea Good Samaritans such as a cranky octopus (Ed O'Neill), a scatterbrained beluga whale (Ty Burrell), and a Cockney-accented sea lion (Idris Elba). Sigourney Weaver provides a voice-only cameo (see sidebar) as the aquarium's recorded greeting for what's one of the movie's slyest recurring gags.

Of course, there's never any real doubt that Dory will find her way back into the loving embrace of her parents' fins. Or that there will be laughs and stifled sniffles along the way. Still, one of the biggest and most pleasant surprises in a film with too few of them is just how resonant *Dory* will be for parents of kids with learning disabilities. To them, life can feel like a very lonely struggle where anxiety constantly reaches for you like a psychological undertow. If you squint hard enough, the film's message to these parents is *you're not alone*. It takes an underwater village to raise a child (or a fish). Dory's failing memory may be a handicap, but it's also the key to her resilience. Is that an earth-shattering revelation? Maybe, maybe not. Either way, it's hard to argue with. **B**

FINDING SIGOURNEY

Sigourney Weaver's hilarious cameo in Finding Dory *(see review) is just one of the many unexpected places she's been popping up lately. Here, your guide to her coolest cameos.* **BY CHRISTIAN HOLUB**

"THE DIRECTOR"
THE CABIN IN THE WOODS (2012)

Despite all the monsters that parade throughout the film, its scariest villain is Weaver, who shows up at the end as the Director of the evil organization behind everything.

"THE BIG GUY" *PAUL* (2011)

Weaver is "the Big Guy," the nefarious intelligence director who sends agents to catch an alien before finally revealing herself in one of the film's many sci-fi in-jokes.

"SHIP'S COMPUTER" *WALL·E* (2008)

In her first Pixar outing, Weaver voices a computer. She even gets to count down a nail-biting self-destruct sequence, just like MOTHER in *Alien*.

"AMERICAN TOURIST"
DOC MARTIN (2015)

After expressing interest in the long-running rural British comedy, Weaver appeared in one episode as an annoying tourist.

KEVIN HART IS HUGE!

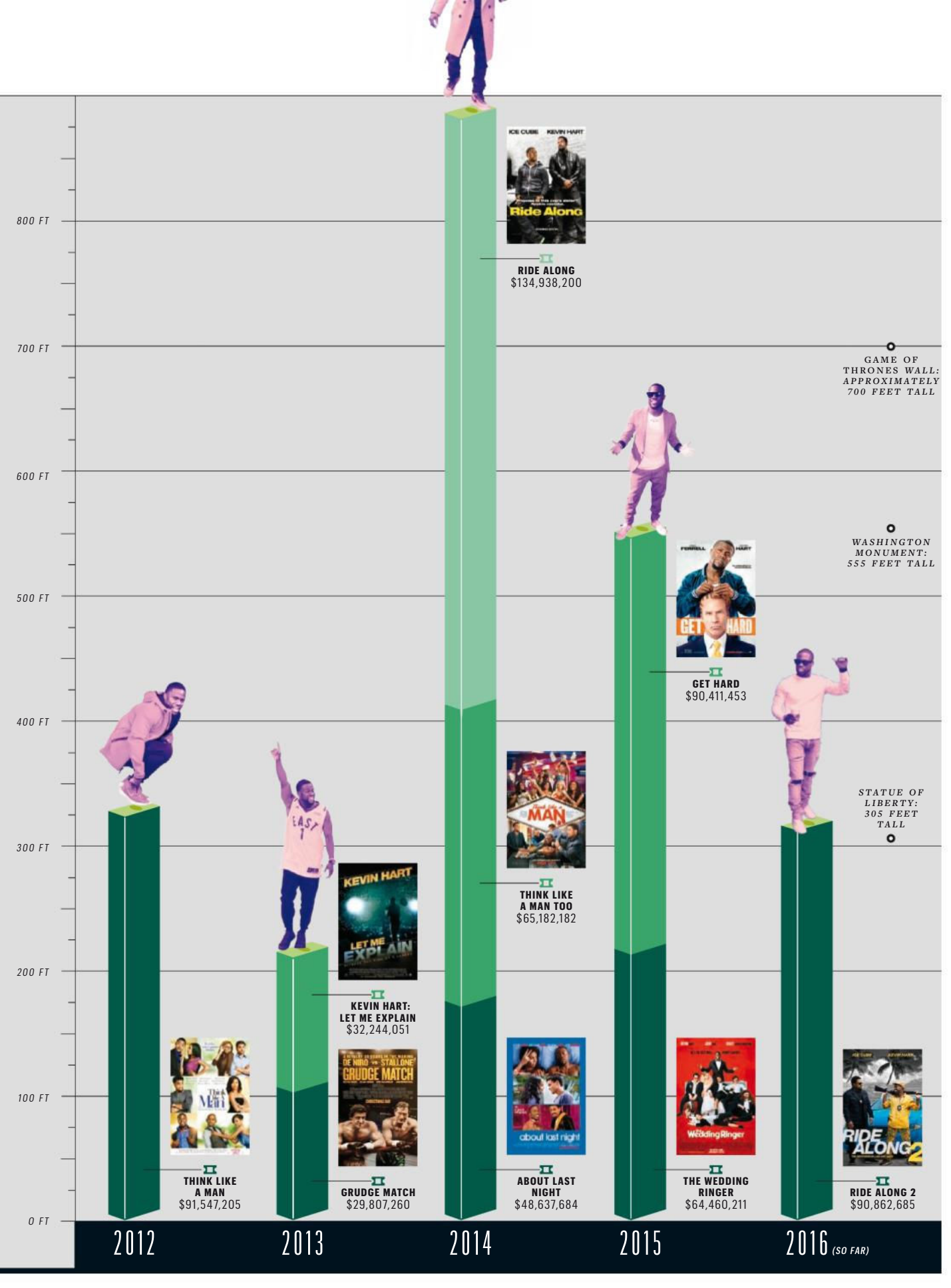
The 36-year-old star of Central Intelligence (out now) may be only 5'4", but over the past five years, a string of hits have made him a towering figure. How big? We've measured how tall Kevin Hart's box office totals would be, and let's just say, it would be hard to hear any short jokes from up there.
BY KEVIN P. SULLIVAN

KEY

$1,000,000 IN ONE-HUNDRED-DOLLAR BILLS = 43 INCHES

DOMESTIC BOX OFFICE GROSS TOTALS

TOTALS PROVIDED BY BOX OFFICE MOJO



WEAVER: DAVE BENETT/GETTY IMAGES; *THE CABIN IN THE WOODS*: DIYAH PERA; *PAUL*: WILSON WEBB; *WALL•E*: ©DISNEY/PIXAR; *DOC MARTIN*: ACORN TV; HART (LEFT TO RIGHT): JASON MERRITT/GETTY IMAGES, DOUGLAS GORENSTEIN/NBC/GETTY IMAGES, GARRETT ELLWOOD/NBAE/GETTY IMAGES, NEIL MOCKFORD/ALEX HUCKLE/GC IMAGES (2), JOHN PARRA/WIREIMAGE.COM

THE LOOK OF *THE NEON DEMON*

Director Nicolas Winding Refn found inspiration in both the '80s and his own color blindness for his latest film (out June 24)—a saturated descent into femme-fatale hell. BY C. MOLLY SMITH

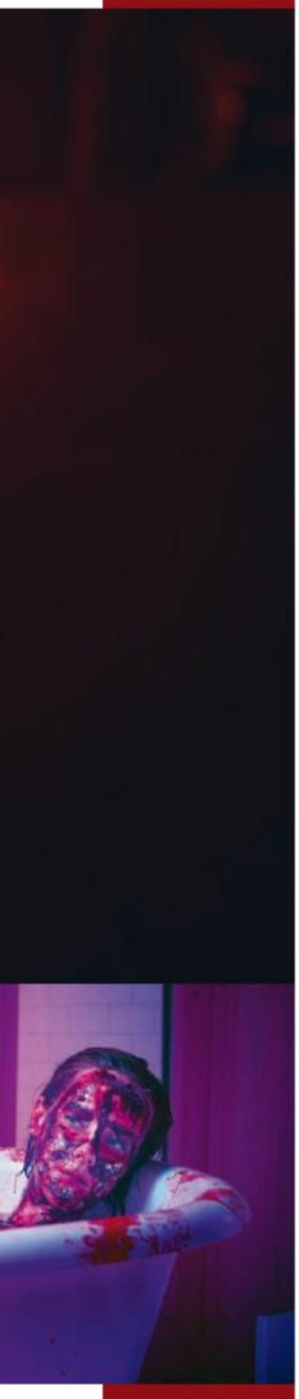
"Intense" only begins to describe the style of *The Neon Demon*, the latest from director Nicolas Winding Refn (*Drive*). What starts as the story of 16-year-old Jesse (Elle Fanning), who moves to L.A. for modeling, devolves into a high-fashion horror show. The palette is vivid and beyond vibrant.

"I'm color-blind, so every film I make has to have a contrast of colors or else I can't see them," says Refn, who wrote the film with Mary Laws and Polly Stenham. "I grew up in the early '80s when neon became a design concept. A lot of musicians would use it for their images. Films were using it.... I've loved neon since I was very little."

Refn believes when artists have a limitation like his color blindness, which he calls a "dyslexia," it can force them to think outside the conventions of whatever medium they're working in. "By giving yourself creative limitations, you're able to exercise parts of your brain you otherwise would not touch upon because you don't need to," he says. "So when I make films—whether it's *Bronson*, *Drive*, *Only God Forgives*, *The Neon Demon*—it's almost setting up, not obstacles, but asking myself, 'What haven't I done, and how could I do it?' "

In this case, Refn decided to make his first horror film. The genre was a natural fit for the director and his signature flair for gore, an element of storytelling he has never shied away from. "[Violence] is an outlet because most sane people don't [display] violent behavior," Refn says. "But we fantasize about it, and art is an act of violence, of penetration." And in the case of *The Neon Demon*, a disturbingly beautiful one.

THE NEON DEMON: GUNTHER CAMPINE; *SICK: THE LIFE & DEATH OF BOB FLANAGAN, SUPERMASOCHIST*: PHOTOFEST; *CHICKENHAWK: MEN WHO LOVE BOYS*: EVERETT COLLECTION



▲ Elle Fanning (*top*); Jena Malone

▼ David Farrier (*far left*)

Tickled

DIRECTED BY David Farrier and Dylan Reeve

RATING R | **LENGTH** 1 hr., 32 mins.

REVIEW BY Chris Nashawaty @*ChrisNashawaty*

DAVID FARRIER AND Dylan Reeve's documentary *Tickled* is so crazy that it feels like a hoax. Only it's not. At least, I don't think it is. Farrier is a New Zealand TV reporter whose beat is covering quirky human-interest stories—the sort of feel-good local-color oddities that close out news shows with a look at the lighter side. In his search for fresh topics, he stumbled onto a subject that shocked even him: a bizarre online subculture of "competitive endurance tickling." These weren't just harmlessly kinky soft-core fetish videos. They were organized, professionally made clips in which young, strapping men were paid to be tied up and tickled in marathon sessions of S&M weirdness. Who were the patrons of these "athletes"? And who exactly was the audience for this "sport"? Farrier needed to know. And what he'd discover would end up sucking him down a rabbit hole of technodeviance and criminality. When he approaches the shadowy company behind these videos, he gets a surprising response. He's not only stonewalled but also personally harassed. His sexual orientation is mocked, and he's threatened with an avalanche of lawsuits if he digs any deeper. So he picks up his camera and dives in like Michael Moore raiding a sex dungeon. Farrier and his co-director, Reeve, head to the U.S. to confront these cyberbullies and interview a handful of young men desperate for cash whose lives and reputations were destroyed by participating in these events. The further he goes, the freakier it gets, leading up to a *60 Minutes*-style confrontation with the tickle ring's alleged puppet master. As an exposé, *Tickled* is a compelling, stranger-than-fiction procedural. As a glimpse at the creepier corners of the internet, it's a sobering snapshot of the dark side of digital anonymity in the 21st century. What starts as silly becomes nothing to laugh at. **A–**

OTHER KINKY DOCS

After sampling **Tickled**, check out these strange slices of life.

BY KEVIN P. SULLIVAN

1

Sick: The Life & Death of Bob Flanagan, Supermasochist *1997*
A shocking, funny, sad story

2

Crumb *1994*
A profile of the cult cartoonist and his revolutionary dirty art

3

ChickenHawk: Men Who Love Boys *1994*
An examination of pedophiles

4

Bettie Page Reveals All! *2012*
The story of a pinup icon, in her own words

5

Zoo *2007*
A man, a horse, and the tragedy that followed

Raiders!: The Story of the Greatest Fan Film Ever Made

DIRECTED BY Tim Skousen and Jeremy Coon

RATING NR | **LENGTH** 1 hr., 34 mins.

REVIEW BY Chris Nashawaty @*ChrisNashawaty*

THERE'S A FINE LINE BETWEEN being a movie fan and a movie fanatic. In 1982, that line was definitely crossed by three Mississippi kids who were so obsessed with Steven Spielberg's *Raiders of the Lost Ark* that they decided to remake it shot-for-shot. They didn't just love the film, they wanted to become one with it. What the baby-faced trio lacked in funding and resources, they more than made up for with the kind of DIY, ignorance-is-bliss passion that only the young or truly deranged possess, and their quest was as epic as Indy's search for the Ark of the Covenant. It would consume the next seven years of their lives and ultimately leave their once inseparable friendship in pieces. Tim Skousen and Jeremy Coon's new documentary, *Raiders!: The Story of the Greatest Fan Film Ever Made*, isn't the kids' finished film. It's a film about the *making* of their film—and it's amazing. Chris Strompolos, Eric Zala, and Jayson Lamb are all in their 40s now. Some have 9-to-5 careers and families, but none seems to have lost the fiery wide-eyed zeal that made them first pick up a bullwhip and a clunky video camera 34 years ago. The film ostensibly chronicles how they reunited as adults to film the one climactic *Raiders* action sequence they never got in the can as kids. But what it's really about is three grown men tapping back in to the best time of their lives to feel some of that childlike Spielbergian magic again. **A**

Chris Strompolos

NOW PLAYING

YOUR GUIDE TO FILMS IN THEATERS THIS WEEK

MORE ON EW.COM
To read the full reviews, head over to *ew.com/movies*

	EW	
WATCH IT NOW	A	**THE LOBSTER** (L) **Starring** Colin Farrell, Rachel Weisz, John C. Reilly • **Directed by** Yorgos Lanthimos
	A–	**DE PALMA** (L) **Directed by** Noah Baumbach and Jake Paltrow
	A–	**WEINER** (L) **Directed by** Josh Kreigman and Elyse Steinberg
	A–	**THE WITNESS** (L) **Directed by** James D. Solomon
	B+	**ME BEFORE YOU** (W) **Starring** Emilia Clarke, Sam Claflin, Jenna Coleman • **Directed by** Thea Sharrock
	B+	**THE WAILING** (L) **Starring** Do Won Kwak, Han-Cheol Jo A buffoonish cop investigates a series of slayings in a remote village. Despite its epic length, *The Wailing* never bores as writer-director Na Hong-jin slathers his tale with atmosphere and awfulness.
PROCEED WITH CAUTION	B	**NOW YOU SEE ME 2** (W) **Starring** Jesse Eisenberg, Woody Harrelson, Lizzy Caplan • **Directed by** Jon M. Chu
	B	**POPSTAR: NEVER STOP NEVER STOPPING** (W) **Starring** Andy Samberg • **Directed by** Akiva Schaffer and Jorma Taccone
	B–	**ALICE THROUGH THE LOOKING GLASS** (W) **Starring** Mia Wasikowska, Johnny Depp, Sacha Baron Cohen • **Directed by** James Bobin
	B–	**THE CONJURING 2** (W) **Starring** Patrick Wilson, Vera Farmiga, Madison Wolfe • **Directed by** James Wan
	C+	**NEIGHBORS 2: SORORITY RISING** (W) **Starring** Seth Rogen, Rose Byrne, Zac Efron • **Directed by** Nicholas Stoller
	C+	**TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS** (W) **Starring** Megan Fox, Will Arnett • **Directed by** Dave Green *Out of the Shadows* may not be any smarter than the first installment (or really that smart at all), but it's certainly a lot more fun, leaning into the ridiculousness that is Teenage Mutant Ninja Turtles.
SKIP IT	C	**GENIUS** (L) **Starring** Colin Firth, Jude Law, Nicole Kidman • **Directed by** Michael Grandage
	C	**X-MEN: APOCALYPSE** (W) **Starring** James McAvoy, Jennifer Lawrence, Oscar Isaac • **Directed by** Bryan Singer
	D	**WARCRAFT** (W) **Starring** Travis Fimmel, Paula Patton • **Directed by** Duncan Jones Terrible even by the low standards of videogame-to-movie adaptations. Sitting through *Warcraft* is like being bludgeoned on the head with a Dungeons & Dragons Monster Manual—the big hardcover one—for 123 minutes.

THE WAILING: EVERETT COLLECTION; *TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS:* LULA CARVALHO; *WARCRAFT:* LEGENDARY PICTURES

KEY (L) = LIMITED RELEASE (W) = WIDE RELEASE

Entertainment Weekly EVENTS

NEW YORK UPFRONTS

On May 16th, Entertainment Weekly and PEOPLE hosted our annual New York Upfronts Party at Cedar Lake!

400+ VIP guests gathered to toast the upcoming Fall TV season, including the casts of *Mr. Robot, Orange Is the New Black, black-ish, Superstore* and many more!

Partygoers enjoyed Magnum Ice Cream's custom dipping station with a variety of toppings, inspired by their SoHo pop-up store. Plus, guests sat back and relaxed in a replica of Dev Shah's living room from Netflix's *Master of None* and enjoyed a candy bar thanks to Netflix's *Unbreakable Kimmy Schmidt*. As Deejay MICK kept the crowd dancing, Twitter captured the best moments with a custom photo booth!

CLOCKWISE, FROM TOP LEFT: Mandy Moore, Milo Ventimiglia, Sterling K. Brown (*This Is Us*); Christian Slater (*Mr. Robot*); Dennis Haysbert, Jaimie Alexander, Carl Weathers, Ray Liotta (*Incorporated, Blindspot, Chicago Justice, Shades of Blue)*; Laverne Cox (*Orange Is the New Black*); Tracee Ellis Ross (*black-ish*); Rami Malek, Portia Doubleday (*Mr. Robot*); Taylor Kinney (*Chicago Fire*) in the Twitter Photo Booth; Kym Johnson, Robert Herjavec (*Dancing With the Stars, Shark Tank*) with their custom Magnum ice cream bar; Sophia Bush, Dascha Polanco (*Chicago P.D., Orange Is the New Black*); Netflix's *Master of None* Negroni bar; America Ferrera, Vanessa Hudgens (*Superstore, Powerless*).
PHOTO CREDITS: Marc Royce (Twitter Photo Booth), Dave Kotinsky, Larry Busacca, Jamie McCarthy and Cynthia Ord.

TV

EDITED BY **CAITLIN BRODY** @cbroday

(*Above*) Desiree Ross and Merle Dandridge; (*right*) Oprah Winfrey and Lynn Whitfield

Greenleaf

DATE	TIME	NETWORK	REVIEW BY
Premieres June 21	10 p.m.	OWN	Jeff Jensen @*EWDocJensen*

OPRAH WINFREY HAS SPENT A lot of her talk-show afterlife bringing religion to the masses. In 2014 she launched "Oprah's The Life You Want Weekend," an arena tour that showcased Rob Bell, a new-wave Christian thinker who sparked controversy by arguing against the concept of hell. The following year she produced *Belief*, a docuseries that explored different faiths and different paths to God. Winfrey's newest vehicle is *Greenleaf*, a blend of prime-time soap and Christian-culture critique, for her cable channel, OWN. It's fresher, wiser, and more relevant than most shows that tackle spiritual matters, and it brings more people of color in more unique roles to TV. It's provocative and progressive as religious pop but disappointing as wickedly delicious melodrama.

Merle Dandridge (*Sons of Anarchy*) plays Grace, the hotshot-journalist daughter of Bishop James Greenleaf (Keith David), flush patriarch of a prosperous megachurch in rural Tennessee. Grace was once a promising preacher who became estranged from her family for many reasons, including their ostentatious materialism and her evolving beliefs. But the suspicious death of her troubled sister Faith calls her home and inspires her to investigate while working as the bishop's community-outreach minister.

Among many (perhaps too many) characters, few are pleased with the prodigal daughter's return besides her father and Aunt Mavis (Winfrey), a blues-club owner determined to expose the family's sins. Grace's mother, Lady Mae (Lynn Whitfield), deeply invested in the Greenleaf brand and lucre, sees Grace as a disrupter. Upon Grace's arrival at the gated family estate, snowy with cottonwood blossoms and dotted with Civil War ruins, the queenly matriarch greets her

OWN

LOGLINES

Bossypants Britt Robertson will star on Netflix's comedy series *Girlboss*, an adaptation of Sophia Amoruso's autobiography. • **Nicest Kid in Town** NBC's *Hairspray Live!* finds its Tracy Turnblad, newcomer Maddie Baillio.

with the ripe line "Promise me you're not here to sow discord in the fields of my peace." Grace's devilish uncle, Mac (Gregory Alan Williams), isn't a fan. Neither is Grace's sister Charity (Deborah Joy Winans), the music minister who's bucking for more opportunity, or her rascal brother Jacob (Lamman Rucker) and his controlling wife, Kerissa (Kim Hawthorne).

As soap, *Greenleaf* bubbles with an abundance of intrigue and too many clichés. It doesn't shy from salaciousness, yet it's uncertain about how hard and hot to present it. The church context makes it either sillier (like the adulterous back-room quickie during a worship service) or more interesting (like a character stifling his homosexuality while trying to be fruitful with his wife). Still, the characters are compelling enough, and the performances are uniformly strong, if a touch too serious.

Where the drama is most remarkable is its treatment of religious themes. It's sincere about Christianity, even as it attacks retrograde aspects of church culture that subvert the reputation of Christian faith. Showrunner Craig Wright either knows his stuff or watches a lot of John Oliver; an ongoing subplot, for example, has the bishop fighting an inquiry into abuses of the church's tax-exempt status. And while there are too many dinner-table arguments over doctrine, they represent difficult, important debates happening in churches across America. Grace's relatives view her inclusive, liberal theology with heretical suspicion—the kind of heat that Winfrey, a target of conservative evangelicals, surely knows well. *Greenleaf* is Winfrey's reformist wish-fulfillment fantasy and a bold expansion of her brand. With greater inspiration and a lighter touch, it might become more than that. **B**

GREENLEAF: OWN; *BARELY FAMOUS*: PIOTR SIKORA/VH1; *POWER*: STARZ; *ANOTHER PERIOD*: PETER YANG/COMEDY CENTRAL; *UNREAL*: JAMES DITTIGER/LIFETIME; *CASUAL*: HULU; ZIEGLER: GLENN NUTLEY/DLIMLA.; JAUREGUI: KEVIN WINTER/GETTY IMAGES; SIA: KEVIN MAZUR/GETTY IMAGES; JONAS: DOUGLAS MASON/GETTY IMAGES

BEHIND THE SCENES WITH *EW*

Our favorite TV stars will reveal secrets from their shows on EW.com and Snapchat @EWsnaps all summer long. Here's who to look out for.

ERIN AND SARA FOSTER
Barely Famous
VH1, premieres June 29, 10 p.m.

LELA LOREN
Power
Starz, premieres July 17, 9 p.m.

NATASHA LEGGERO
Another Period
Comedy Central, Wednesdays, 10 p.m.

THE CAST OF *UNREAL*
Lifetime, Mondays, 10 p.m.

THE CAST AND CREW OF *CASUAL*
Hulu, Tuesdays, streaming

SHAKE IT OFF

Maddie Ziegler's Summer Playlist

Sia's go-to hoofer is sitting still—for a few hours a week, anyway—as a judge on *So You Think You Can Dance: The Next Generation* (Fox, Mondays, 8 p.m.). Here, we let the 13-year-old ball of energy play DJ, too. BY SAMANTHA HIGHFILL

1 | **"CAKE BY THE OCEAN"** *by DNCE*

"Usually when I'm at my house, I'll go swimming and then I'll have a party and we'll listen to that song. It's so appropriate for summer."

2 | **"CHEAP THRILLS"** *by Sia*

"I love the choreography [from the video]. Everyone loves to dance to the song. It's so catchy, and Sia's incredible."

3 | **"WORK FROM HOME"** *by Fifth Harmony*

"It's really girly, so that's the song I listen to with all my friends. If you want to do an actual dance, it's like a jazz funk."

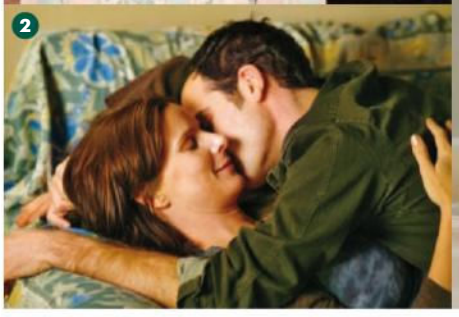
4 | **"CLOSE"** *by Nick Jonas*

"It has a lot of different beats. It's probably my all-time favorite song, and I listen to it in the shower a lot."

5 | **"PANDA"** *by Desiigner*

"Every time my friends and I listen to the song, we literally dance like a panda. We put our hands up to our head and make little ears!"

Fifth Harmony's Lauren Jauregui, Sia, and Nick Jonas



Reflecting on *Six Feet Under*, 15 Years Later

The iconic funeral-home-set drama turns 15 this month. To celebrate its life—and, of course, death—the cast and creator look back on their favorite episodes in its five-year run. **BY LYNETTE RICE**

1

FRANCES CONROY (RUTH FISHER)
"Life's Too Short"
Season 1, Ep. 9

"Ruth was sort of frozen—she was a punching bag. If you think of people who are the principal caregivers, they become nonentities. It's hard to get away from caregiving. This episode is gorgeous. Ruth ends up taking Ecstasy by mistake. She runs through the woods happily and doesn't know what she's happy about—just that she's released from this terrible burden. My husband reminded me that my hair was down for that [scene], running through the woods. They had my hair up for three years to make me look older. That was something that always bothered me.... But oh, so many simple scenes were brilliantly loaded with anxiety and angst and conflict."

2

PETER KRAUSE (NATE FISHER)
"Falling Into Place"
Season 4, Ep. 1

"We were at the peak of our powers. We didn't know at the time that season 5 was going to be our last. So to me it felt like we were at the crest of the series. There was an awful lot of violence in that episode and elements of loneliness that played throughout, but people were together. David [Michael C. Hall] and Keith [Mathew St. Patrick] get back together. Nate goes to Brenda [Rachel Griffiths]. Brenda is with Joe [Justin Theroux]. The last scene, where Nate buries Lisa [Lili Taylor], was difficult to shoot. There was something so sweet about their relationship as they went through this existential angst. That episode felt beautiful from the top to the bottom."

3

MICHAEL C. HALL (DAVID FISHER)
"Ecotone," Season 5, Ep. 9

"We were coming to the end of the show and it was a chance for us to be together, albeit to simulate a very sad situation. Just to revisit the collective dynamic and the family as they evolve...there was something really magical about what the writers came up with. David is left alone with Nate. He turns on the TV, there are shots of birds flying. He falls asleep, and Nate's dream morphs into David's dream. David wakes up to discover that Nate has died. It was very beautiful and incredibly sad. The way that episode ended was pivotal in terms of what launched the show's final three episodes. It was the last little breath before we hurtled to the end. I remember it fondly."

4

LAUREN AMBROSE (CLAIRE FISHER)
"Static," Season 5, Ep. 11

"The penultimate episode was a favorite. Thanks to Craig Wright, who always wrote great things for dear Claire and who wrote this episode, I got to do superfun stuff like be wasted at work and yell at Kirsten [Abby Brammell] in my cute little business-lady outfit and scream, hit, and throw water on Ted [Chris Messina]. I loved working with Chris. I had this total rock of a character as a counterpoint to my wild, out-of-control, grieving Claire. It was so nice to have that energy on set as we all wrapped up this momentous life experience. I actually wonder if they wrote me those scenes in part because Michael C. Hall and I quoted *The Office* continuously. It must have been pretty annoying."

5

ALAN BALL (CREATOR)
"Everyone's Waiting"
Season 5, Ep. 12

"When the writers reconvened for the fifth season, we knew we had to come up with the end first. I remember joking around the table and someone saying, 'We should just kill everybody.' But then I realized we should be with each character at the moment of their deaths. The show started with death and should end with death. Ultimately, the show is about life in the constant presence of death. Once we knew that was going to happen, it seemed so organic to the show. In terms of the show and my legacy, I didn't ever think about that. Whenever I started thinking about that, I felt like such a big, pretentious asshole—so embarrassing!"

1-4: HBO (4)

The full series is available to stream on **HBO NOW** and **HBO GO**

AMBER ROSE

There's a new female host breaking into late-night's testosterone game, though the name may surprise you. Amber Rose, 32—the stripper turned controversial feminist, who once dated Kanye West—will make her debut on a self-titled weekly VH1 talk show (July 8, 11 p.m.). **BY NINA TERRERO**

Be honest—did you ever expect to have your own talk show?

I never really thought about it! When I came [on the scene], I was in a relationship with a famous guy [Kanye West]. Paparazzi would follow me, and I'd be like, "Yo, I'm not famous, I'm just with a famous guy." When people would say, "You're famous for no reason," I'd say, "Yeah, I guess I am, but that's not really my fault." I realized at a certain point...I could never go back and be a normal girl again. So I started developing my management and said, "I might as well keep doing the best I can." I've been offered a million reality shows by every network you can imagine, but I just waited for something that fit perfectly, and that was this talk show with [producer] Dr. Phil.

How do you describe your hosting style?

It's like half Conan O'Brien, half a female version of Howard Stern. I do a monologue and all that. I didn't go to Harvard like Conan, so I've really had to study.

What types of segments are you most excited about doing?

If you know me, you know I'm very sex-positive. We have a full segment of sex and relationship questions that are very extreme. Usually the questions we get from guys are like, "I kinda like this, but does that make me gay even if I don't like guys?" Stuff like that. It's a no-judgment zone. We'll also have a segment on celebrity gossip.... I'll go onto the street and talk to people, too.

You have a lot of celebrity friends. Are you afraid of burning any bridges with your commentary?

I'm not Wendy Williams. I'm not disconnected from this industry. I live it, so I'm never going to come from a bad place. That's not what my show is about.

Will any of those friends show up?

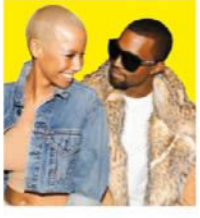
We have a really cool lineup of celebrities. But I can't tell you—it has to be a surprise.

Any Oprah-level giveaways to come on *The Amber Rose Show*?

I'd love to give out dildos and throw them into the crowd. That would be f---ing epic.

How did you meet Dr. Phil, anyway?

I did a whole segment about slut shaming on *The Doctors* [in 2015]. He saw it and was like, "We need to do a show with this girl. She has something." We just clicked. I get him, he gets me. He's a mentor of mine. I like to consider him a male feminist, as well.



▲ With Kanye West in 2010

▲ On *Inside Amy Schumer* in 2016

You've appeared in several skits with Amy Schumer on her Comedy Central show. What's your relationship like?

Our conversations are extremely vulgar and disgusting, but in a really funny way. Like, extremely sexual acts that we probably have never done. That's just our relationship. It's always fun talking to Amy, because she's just so ridiculous.

You're known for publicly speaking out against slut shaming. How do you think that's affected your career?

It's definitely helped me. I don't mind taking the punches and the criticism—I do it for other women. People think I go about it in a very controversial way, but life is controversial.... If you look at my Instagram bio, it says I'm a certified slut. If I'm a slut for dating and being single, fine, I'll be that. I'm going to embrace that because I'm not going to let anyone hurt me, and I'm not going to let you hurt anybody else.

ROSE: VH1; *INSIDE AMY SCHUMER*: COMEDY CENTRAL; ROSE AND WEST: RINDOFF PETROFF/GETTY IMAGES

FIRST LOOK

American Gods Descends on Starz

The cult fantasy novel by **Neil Gaiman** is set to become TV's newest supernatural epic thanks to this ambitious adaptation by **Bryan Fuller** and **Michael Green**. BY MARC SNETIKER

▲ Mad Sweeney (Pablo Schreiber, left) fights Shadow (Ricky Whittle) as Wednesday (Ian McShane) looks on

STARZ ENTERTAINMENT, LLC

If TV is your religion, then consider this a welcome to your new church. Viewers will get a hefty dose of deity in their DVRs next year with Starz's much-awaited television adaptation of *American Gods*, Neil Gaiman's acclaimed 2001 fantasy novel about a world where gods are real—and we're just pawns in their great chess game for humanity's attention.

The series follows human Shadow Moon (*The 100* alum Ricky Whittle), an ex-convict who's released from prison and immediately gets caught up in a war of worship between two bands of titans. There are the old gods, whose power in our country wanes slowly alongside the dying generation of immigrant believers who brought them to America. Then there are the new gods, a fast-growing group of modern mythics whom we accidentally created on our own heartland turf (one such new goddess is Gillian Anderson's Media, who feeds on your addiction to television).

"Neil created this wonderfully stuffed toy box filled with all sorts of cultural points of view on how America operates as a system, and that was so fascinating and mythological in and of itself," says exec producer Bryan Fuller (*Hannibal*, *Pushing Daisies*), who is reteaming with *Heroes* writer Michael Green to run the show. "It's really much more of an immigration story than it is a god story."

Green adds, "One of the biggest challenges was stripping the idea of gods as X-Men or giant, empowered creatures who stomp on cities and throw the oceans. We wanted them to be people with problems. It's not about lightning bolts—it's about the question of day-to-day survival."

The man who's most hell-bent (or heaven-bent, depending on whom you ask) on fighting back against America's villainous new gods is Ian McShane's Mr. Wednesday. He plays a seemingly omnipresent grifter who hires Shadow as his human bodyguard as they tour the country trying to rally the old gods. "The comedy and charm and ease of Wednesday's appeal is very well suited for Ian McShane," says Fuller. "He has a vibrancy that could have gone so many different ways in other actors' hands."

Shadow, on the other hand, is the complete opposite—he's stoic, kind, and, well, mortal. "That's where Ricky has been such a boon," says Green. "His experience of [the world of the gods] is very genuine and grounded, and we *want* to watch him be introduced to and beaten up by this new reality."

And quite literally: One of Shadow's earliest encounters with the gods is a run-in with a pugnacious Irish pixie at Jack's Crocodile Bar, seen here. It's in the divey tavern, which Fuller describes as "hillbilly chic," that Shadow goes to bat against Pablo Schreiber's Mad Sweeney, an often drunk leprechaun who can't figure out why he lost his charm. As in the novel, Sweeney challenges Shadow to prove his mettle in a fistfight, but unlike in the book, Mad Sweeney's rainbow doesn't quite stop at the bar's jukebox.

The perennially unhappy leprechaun is one of a handful of supporting characters who fans will notice get particularly bumped-up roles in the series, along with Laura, Shadow's spooky wife, played by Emily Browning; Bilquis, a sex-hungry streetwalker who's actually the biblical Queen of Sheba, played

> WE SAW THIS AS AN OPPORTUNITY TO HAVE A CONVERSATION ABOUT FAITH AND BELIEF IN AMERICA. I NEVER SAW IT AS UNADAPTABLE."
> —BRYAN FULLER

by Yetide Badaki; and Bruce Langley's Technical Boy, one of the youngest but most powerful new gods, who feasts on computers and the internet. Given that 15 years have passed since the book's publication, the show's version of Technical Boy, Green says, is discernibly different from the novel: "That was of a time, and now things have changed. We needed to incorporate the voice of technology of today and tomorrow."

The first season won't get "terribly far" into the book, says Fuller, and the show's road map may veer in uncharted narrative directions—all with Neil Gaiman's approval. So if that means anything like the off-the-book shockers in this season of *Game of Thrones*, there's a good chance these *Gods* will give fans plenty more reasons to shout "OMG!" at the TV.

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN @RayRahman**

MUST WATCH OF THE WEEK

Michael Emerson and Jim Caviezel

Series Finale

PERSON OF INTEREST

TUESDAY, JUNE 21 | 10–11PM | CBS

The techno-thriller's fifth and final season has already seen heartbreaking exits (R.I.P. Amy Acker's Root), and the long-awaited showdown between the Machine and Samaritan will only add to the death toll. "Our heroes aren't going to make it out of this one intact," admits creator Jonathan Nolan. After all, the Ice-9 virus that Finch (Michael Emerson) released doesn't just cripple Samaritan; it also leaves the Machine and its assets more vulnerable than ever. Good thing Reese (Jim Caviezel) is up for the challenge. "This final episode really brings home what he was meant to do, what Finch hired him for," EP Greg Plageman says. "He's a soldier who completely understands what's at stake." Still, Nolan adds that not everyone is in trouble: "We had an agreement with Bear that at the very least he would make it out alive." So the dog's okay. That's reassuring, right? *—Shirley Li*

Go to *ew.com/what-to-watch* for our daily picks of **What to Watch**

MONDAY JUNE 20

Season Premiere

Odd Mom Out

10–10:30PM | BRAVO

Bravo, that shrine to unreal housewives everywhere, returns to the Balenciaga'd battlefields of Upper East Side mommyhood in the scripted series created by, co-penned by, and starring Jill Kargman. And as the second season opens, her lightly fictionalized Jill Weber is still, despite the wealthy husband and swanky wardrobe, a fish out of water—or at least out of tap water and into the filtered-from-a-Fijian-spring kind. That means another fizzy dose of gleefully un-PC class satire, starry guests (upcoming cameos include Drew Barrymore and Molly Ringwald), and pushing-it-for-basic-cable sex jokes. Plotwise, *OMO* is purely silly, but it's also breezy, bitchy fun. B+ *—Leah Greenblatt*

Season Finale

Reign

8–9PM | THE CW

Money, power, haggis: Queen Mary's attempt to maintain control of Scotland leads to an epic battle against her cousin Elizabeth.

Rizzoli & Isles

9–10PM | TNT

The duo try to solve the death of a mailman. Let's hope they can deliver.

Suited

9–10:20PM | HBO

No, not the lawyer show: This documentary, produced by Lena Dunham and Jenni Konner (*Girls*), examines modern gender norms through the lens of a Brooklyn tailoring company that caters to gay and trans clients.

SEASON PREMIERE

The Real Housewives of Orange County

9–10PM | BRAVO

Gunvalson! Dubrow! Beador! If these names mean anything to you, then this is probably an exciting day!

PERSON OF INTEREST: BARBARA NITKE/CBS; ODD MOM OUT: CHRISTOPHER SAUNDERS/BRAVO

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY JUNE 21

Season Premiere

Pretty Little Liars

8–9PM | FREEFORM

When we left off last season, the gang had started fighting back against the emoji-happy "Uber A"—which promptly got Hanna (Ashley Benson) kidnapped. Now the rest of the crew must take drastic measures to save her in the season 7 premiere. But another Liar's fate hangs in the balance too: Season 6 saw Alison (Sasha Pieterse) checking herself in to a treatment facility, with Emily (Shay Mitchell) by her side. Will Emily feel guilty for letting Ali enter a place she might not be able to leave? "I think Emily really did feel like that was the only option at that point," Mitchell says. But "depending on what goes down in the ward...she's going to wonder if she made the right decision." *—Isabella Biedenharn*

WEDNESDAY JUNE 22

Series Debut

American Gothic

10–11PM | CBS

When a prominent Bostonian (Jamey Sheridan) suffers a stress-induced heart attack, is a long-unsolved serial-killer case or the return of his MIA son (*Banshee*'s Antony Starr) to blame? *American Gothic* is a family-drama potboiler whose pilot light fails to ignite. While Starr has an alluring mystique and Justin Chatwin's druggie cartoonist has some cracked quirk, the other performances are pretty bland. The characters (including a wicked matriarch played by Virginia Madsen) and mysteries are familiar, the heightened tone isn't heightened enough. *Gothic* either is afraid of being too gothic or just doesn't know what gothic is. C *—Jeff Jensen*

MasterChef

8–9PM | FOX

The chefs make food for a wedding. At the end Gordon Ramsay will tell the guests, "Eat now or forever hold your peas."

Serena

8–9:45PM | EPIX

Get *set* to see an *ace* documentary that *serves* up a profile of Serena Williams, who plays *tennis*.

Series Debut

How to Build... Everything

10–11PM | SCIENCE

Experts show you how to make stuff like a monster truck and a tanning bed. Slip 'em $50, and they'll even assemble your IKEA furniture for you.

THURSDAY JUNE 23

Series Debut

Thirteen

10–11:15PM | BBC AMERICA

Thirteen years after being abducted, Ivy, 26, has finally escaped. Quietly despondent, with pasty skin and a tangled head of hair, she's a wreck. Also? She's emotionally stuck at age 13. The dark first episode of the five-part series follows her as she reunites with her family, the real world, and her teenage love interest to varying levels of success. Seeing how both Ivy (played by an appropriately twitchy Jodie Comer) and her shell-shocked loved ones adjust to life post-trauma is fascinating; watching two detectives search for her captor is less so. The police-procedural-style story line aside, *Thirteen* is an occasionally horrifying, mostly captivating look at how a woman tries to grow up after not having the chance to. B *—Ariana Bacle*

SERIES DEBUT

Queen of the South

10–11PM | USA

The narco-drama stars Alice Braga as a rising cartel leader hunted by Mexican drug lords. Not approved by Mexico's tourism board.

FRIDAY JUNE 24

Adventures in Babysitting

8–9:43PM | DISNEY

The 1987 movie *Adventures in Babysitting*, starring Elisabeth Shue as a harried teenager tasked with protecting a trio of kids in the big city, gets the Disney treatment (and will mark the channel's 100th original movie). While definitely reimagined for today's tweens—let's not forget, the '87 film earned a PG-13 rating and even dropped a pair of F-bombs—the new version featuring Sabrina Carpenter (*Girl Meets World*) and Sofia Carson (*Descendants*) will still have something for parents who likely lived for Shue back in the day. "My whole idea was to create a big love letter to the original," says writer Tiffany Paulsen. "There are many winks and nods." *—Lynette Rice*

PRETTY LITTLE LIARS: ERIC MCCANDLESS/FREEFORM; AMERICAN GOTHIC: CLAIRE FOLGER/CBS; THIRTEEN: BBC; ADVENTURES IN BABYSITTING: ED ARAQUEL/DISNEY CHANNEL

BINGE-READING.
IT'S ABOUT TO BE A THING.

FULL ACCESS TO THE WORLD'S BEST MAGAZINES.

texture

FREE TRIAL AT TEXTURE.COM

SATURDAY JUNE 25

Deon Cole: Cole Blooded Seminar

MIDNIGHT–1AM | COMEDY CENTRAL

Cole, a former *Conan* writer who now plays Charlie on *black-ish* and Detective Tanner on *Angie Tribeca*, has become one of TV's best side players. His D.C.-taped stand-up special proves that he has the talent and charisma to be a star in his own right. With his trademark casual drawl, Cole muses on Obama's last days in office, goofy Hollywood culture, and managing his "blackness" in white situations. **B+**

Center Stage: On Pointe

8–10PM | LIFETIME

Die-hard fans of the original *Center Stage* are going to be about as thrilled by this sequel as they were when *SYTYCD* announced it was going to become a kids' show. Sure, several original cast members are back, but the romance and the unforgettable dance sequences ("Canned Heat," anyone?) are not. When American Ballet Company taskmaster Jonathan Reeves (Peter Gallagher) is forced to incorporate modern dance to keep the troupe afloat, he holds a boot camp to audition potential dancers. Enter Bella (Nicole Muñoz), a newbie who doesn't believe she's up to snuff. Compared with the original film, she isn't...and neither are her comrades in tights. **D+** *—Breanne L. Heldman*

SUNDAY JUNE 26

Jamie Lynn Spears: When the Lights Go Out

10–11PM | TLC

After getting pregnant at the age of 16, the star of Nickelodeon's *Zoey 101* (and little sister of pop star Britney) spent some years away from the spotlight. But now Jamie Lynn Spears is back, making country music and ready to tell her side of the story in a new TLC special (which, yes, also features an appearance by Brit). "People met me as this 11-year-old girl, and they want me to stay that way forever," the younger Spears, now 25, tells EW. "I'm doing my part to tell my story and let people meet the real Jamie Lynn." *—Christian Holub*

Series Debut

Roadies

10–11PM | SHOWTIME

Sixteen years ago Cameron Crowe made his semiautobiographical masterpiece, *Almost Famous*. To be honest, and unmerciful: It's all been downhill since. So his new series is doubly nostalgic, for the backstage rock environs of his greatest film and for a simpler era, with real music, and Tom Petty, and *not selling out to the Man, man!* This is Crowe's *The Newsroom*, the moment when his trademark sincerity crosses over into preachy didacticism. (Cheap cuteness is just as toxic as cheap cynicism.) As production managers on an indie-folk-ish tour, Luke Wilson and Carla Gugino fight-flirt, their fights never dangerous, their flirts never convincing. Imogen Poots plays your dad's notion of a hipster. Last year's *Aloha* was bad, but that film had a pulse. It was a concept album. This is a cover band, and they're not playing the hits. **D** *—Darren Franich*

DEON COLE: COLE BLOODED SEMINAR: COMEDY CENTRAL; CENTER STAGE: ON POINTE: RICARDO HUBBS/LIFETIME; ROADIES: KATIE YU/SHOWTIME; JAMIE LYNN SPEARS: WHEN THE LIGHTS GO OUT: TLC

Need a date this Saturday night?
Jerry's free.
People's LIST
Hosted By Jerry O'Connell and SuChin Pak
abc Saturday 8pm/7c
Counting down the HOTTEST, BUZZIEST, MOST FASCINATING people on the planet.
It's what you'll be talking about all week!

Music

NOTEWORTHY

Betty Who is putting the finishing touches on her second album; she tells EW that one track will sound like "1999 [-era] Britney Spears." • **Kesha** is set to play a three-date mini-residency in Las Vegas this summer.

EDITED BY **KEVIN O'DONNELL** @ODtron

Flea, Anthony Kiedis, Josh Klinghoffer, and Chad Smith

Red Hot Chili Peppers' Bold Return

With the rockers' 11th studio album *The Getaway* out now, frontman Anthony Kiedis, 53, opens up about recording with Danger Mouse, working alongside Elton John—and the 25th anniversary of their landmark *Blood Sugar Sex Magik*. **BY ERIC RENNER BROWN**

STEVE KEROS

Red Hot Chili Peppers

TITLE The Getaway

LABEL Warner Bros. | **GENRE** Rock

REVIEW BY Nolan Feeney
@nolanfeeney

THE CHILI PEPPERS have taken a chill pill. In an effort to break out of business as usual for their 11th studio album, the funk-rock icons worked with Brian Burton, a.k.a. Danger Mouse of Gnarls Barkley fame, instead of producer Rick Rubin, who's overseen every Peppers album since 1989. With Burton behind the boards, ambiance is in abundance. The most upbeat track, the Prince-inspired "Go Robot," bops along at the pace of a gentle head nod. At times the production on songs like "The Longest Wave" sounds downright dreamy—new ground for a band whose idea of subtlety once meant wearing nothing but a well-placed tube sock. Yet even major personnel changes—*The Getaway* is also the second LP with guitarist Josh Klinghoffer, who replaced John Frusciante—aren't enough to shake the band out of its perceived rut, or at the very least match the most contagious moments of 2011's *I'm With You*. Decades into their career, the band can't help but sound like themselves, even when trying not to—and it's the ultimate sign of their staying power. **B**

You had a health scare in May that forced you to cancel a gig. How are you feeling now?

ANTHONY KIEDIS I had a stomach malady that is probably going to take a long time to heal, but the criticalness of it went away after two days. My job is half stuntman, half vocalist, so I'm always playing with some kind of injury.

This is the Peppers' first album in nearly five years. What took so long to get back into the studio?

We had a pretty significant setback with Flea snapping his arm in two on a Montana mountain [in 2015]. We had a hard time figuring out what to do with our producer situation. We have somebody we love in [longtime producer] Rick Rubin, but we also were quite hell-bent on doing something different this time around—trying to evolve our game a little bit and force ourselves into unknown territory.

You ended up choosing Beck's producer Danger Mouse. What was that experience like?

He was not afraid to tell us when something wasn't as great as he thought it could be. After being in the band for 30 years, maybe we were in danger of people not wanting to tell us when something wasn't finished or could be better. He would say, "I'm sure you can do something better. Go back to the drawing board." It was one of those things where the coach pushes you that extra mile and you finally break your record.

How did working with Elton John on "Sick Love" come about?

Flea came in one day with this bass line that melted my heart. He was inspired by the chords of Elton John's "Bennie and the Jets." We finished writing this song and it was really nothing like Elton's—different tones, different textures, different lyrics, different melodies—but we felt like Elton had an ownership of those chords. We said, "Elton, we'd like to give you credit for this, but we'd also like you to play on it." With his blessing, it seemed to make more sense.

Over the years the Peppers have been outspoken about politics—you even played a Bernie Sanders fund-raiser recently. How do you feel about the upcoming election?

I hate politics personally, and honestly, I try to avoid it. Early on in this entire chaotic process, I listened to all of the candidates give their spiel and they all seemed like dishonest, untrustworthy, ignorant, hateful, awful humans—except this one little cutie-pie from New England. When the opportunity came up to support Sanders with that show, it seemed like a no-brainer. We did our part. I'll be able to go to sleep at night knowing that I wasn't a lazy punk.

On-again, off-again guitarist John Frusciante left in 2009 and was replaced by Josh Klinghoffer. Have you talked to John recently?

I have not spoken to John lately. But I did hear something positive and lovely, which was that he was looking forward to hearing the record. That made me happy, to hear (a) that he cared and (b) that there was not a sour grape rolling around somewhere. When John quit it was a great loss, because he is a brilliant songwriting partner and just an enormous musical human.

***Blood Sugar Sex Magik* turns 25 this year. Any favorite memory from those sessions?**

The nature of it was so special: living in this ramshackle, old 1920s mansion in the Hollywood Hills. At the very end, we were going to do a little cover of Robert Johnson's "They're Red Hot" and we went up a hill [and] recorded that song outside during the dark of night as cars full of people were driving through a Laurel Canyon pass way down below. If you listen carefully you can hear people singing in a car as they go by. Making that record, there was no pressure and we were willing to try anything.

Q | STEVEN TYLER

In advance of his solo country debut, *We're All Somebody From Somewhere*, the Aerosmith frontman, 68, dishes on moving to Nashville, loving Eric Church, and why he wants to go Hollywood. BY MADISON VAIN

You got a polarizing reaction when you announced you were making a country record. Were you surprised?
I never should have said that. One of Aerosmith's biggest hits was "Cryin' " and the lyric and melody I wrote was [*sings*] "There was a time, when I was so broken-hearted." That's so f---ing country!

Do you listen to much of the genre?
Eric Church is defining the new country. [But] bro country? I don't like it. I like when someone takes a f---ed-up risk.

You recently relocated to Nashville. Are you getting along with the new neighbors?
I was writing at [songwriter] Hillary Lindsey's house and I said, "I love Alison Krauss!" She goes, "Alison Krauss? She lives two or three houses away." So I walked over and played her two songs. She said, "You're onto something good." When the record was done, we got in her car and I played every song I had for her.

What's your home like there?
I bought Kesha's old house, [and] since I moved, I put two openings in the fence so I can get out into the woods! Bring the sticks on!

You're covering Janis Joplin's "Piece of My Heart" on the album.
Yes! I did it so f---ing good. I loved that she drank on stage—nobody did that back then! No one would come out with a bottle of Southern Comfort and a cigarette. I loved her rings and earrings and the s--- in her hair. And she lived a quick, fast life. She was into heroin and drinking and she finally had a girlfriend and money and fame and it was too much.

You've had struggles with addiction yourself. Do stories like hers make you think about your own choices?
Whenever someone dies, like Prince, I think to myself, "They died so I could live." I am just as much an addict as he was—[but] none of his people spoke up. I say that with hope that the next time this happens to one of our other stars, somebody speaks up. My beautiful girlfriend at the time spoke up for me and I'm alive because she said, "You're going to Betty f---ing Ford!"

Besides doing a country album, anything else on your bucket list?
I would love to be a producer on a show like *Vinyl*. I'm going to continue with music—having 15 great songs is like having 15 better-than-ever-before orgasms that I get to share with the world. And I think I might have a career doing movies. I want to have an affair with a producer and hopefully someone in the movie. [*Laughs*] Don't they all do that?

The Today *show is teaming up with EW for a backstage pass to the "Citi Concert Series on* Today*" with exclusive Q&A's in the magazine and on EW.com. Tune in to Tyler's performance June 24 on NBC.*

TYLER: TIM MOSENFELDER/GETTY IMAGES; SWIFT: MARK HUMPHREY/AP IMAGES

ANNIVERSARY ALERT

TAYLOR SWIFT'S "TIM McGRAW" TURNS 10

Producer Nathan Chapman tells the origin story of the songwriter's groundbreaking first single

"It was amazing to be one of the few people in Taylor's life who heard the songs as they were being written, just her and an acoustic guitar. It was almost surreal to listen to it the first time [in 2006] because it was such a different way of talking about love between two people. The studio where Taylor and [co-writer] Liz [Rose] wrote the song was a garage that the publisher had converted. They walked down the stairs, out the back door, crossed the little sidewalk and into "The Shack," and gave me the brand-new song they had just written. I loved it immediately, but I had to wrap my head around it because it was so out of left field. That's just an indication of her genius as a songwriter. Early on, she was breaking the rules."
—*As told to Will Robinson*

MEET LATIN-POP SUPERSTAR J BALVIN

How the 31-year-old went from painting houses to becoming the new king of reggaeton.

BY NINA TERRERO

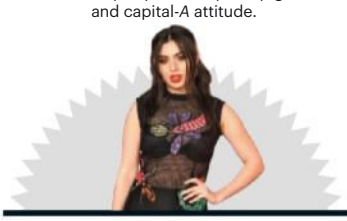
He's headlined concerts in multiple countries and has collaborated with some of pop music's biggest names (Justin Bieber and David Guetta), but J Balvin has a loftier goal. "I think I can be the one to make worldwide Spanish music," says the reggaeton artist, born José Álvaro Osorio Balvin. "I think it's really possible."

With a new album, *Energia*—whose first single, "Bobo," has topped sales charts in 15 countries and whose video has broken the Vevo debut record for a Latin track with 23.8 million views within one week of posting—Balvin is well on his way. His swift rise comes just a few years after working odd jobs as a dog walker and housepainter in New York City. "It's made me feel that life is a process," Balvin says. "Dreams take time." His music tastes reach beyond Latin pop—he counts Nirvana, Metallica, and Notorious B.I.G. as influences—and he fuses rock riffs and R&B cadences into a reggaeton sound that's unlike genre pioneers such as Don Omar and Tego Calderón. Hitmaker Pharrell has taken notice, teaming with the Latin Grammy winner for a forthcoming single that features the producer singing *en español*. "The regular thing would be that Pharrell sings in English, and I'd go in Spanish," says Balvin. "But he did it because he really felt the music."

BALVIN: LESTER COHEN/WIREIMAGE.COM; LIPA: NICOLE NODLAND; GALLANT: MIKE WINDLE/GETTY IMAGES FOR COACHELLA; RATIONALE: OLLIE MILLINGTON/REDFERNS/GETTY IMAGES; CHARLI XCX: MIKE MARSLAND/WIREIMAGE.COM; A$AP FERG: TIM MOSENFELDER/GETTY IMAGES; WAXAHATCHEE: JESSE RIGGINS; MITSKI: LORNE THOMSON/REDFERNS/GETTY IMAGES

SINGLES SWAP

EW recommends songs similar to the ones you already love. **BY NOLAN FEENEY**

LOVE THIS?	TRY THIS?
ARIANA GRANDE "Into You" Pop's high priestess of ponytails spins a steamy encounter into a third-degree summer scorcher.	**DUA LIPA "Hotter Than Hell"** No thermometer needed—the British newcomer's tropical-house thumper is pure fire for the season.
GALLANT "Weight in Gold" The R&B crooner sings of heavy burdens, but no precious metal could sink those lofty high notes.	**RATIONALE "Palms"** London's latest export gets all the praise-hands emoji thanks to his similarly impressive range.
CHARLI XCX "Famous" The spunky Brit rounds up her gal pals and crashes the party with amped-up guitars and capital-*A* attitude.	**HOLYCHILD FEAT. KATE NASH "Rotten Teeth"** The brat-pop duo's crunchy beats are the perfect soundtrack for your next rager.
	
A$AP FERG FEAT. MISSY ELLIOTT "Strive" The rappers don their motivational-speaker hats as they tag-team a wobbly house track.	**JOEY PURP FEAT. CHANCE THE RAPPER "Girls @"** The Chicago natives will also inspire you—to get down to this equally bouncy beat, that is.
WAXAHATCHEE "Air" Biting lyrics and barbed-wire riffs have made this songwriter one of the brightest stars in indie rock today.	**MITSKI "Your Best American Girl"** A lo-fi, high-angst account of struggling to meet expectations in a relationship goes down in a flurry of distortion.

Books

EDITED BY **TINA JORDAN** @EWTinaJordan

MIDYEAR REPORT

Best Books of 2016 *so far...*

Time to make a reading list! Here's our ranking of the finest fiction and nonfiction from the first half of the year. **BY LEAH GREENBLATT**

FICTION

1

THE GIRLS
Emma Cline

The summer of 1969 comes electrically alive in Cline's tale of an impressionable California teen drawn into a Manson-like cult—though the setting is ultimately secondary to her story's searing emotional intelligence.

2

LAROSE
Louise Erdrich

A single terrible moment blows two families apart in Erdrich's latest, a fiercely resonant exploration of love, loss, and the tangled ties that bind.

3

THE VEGETARIAN
Han Kang

Kang's slender fable, an unexpected but utterly deserving winner of this year's Man Booker International Prize, traces a young Korean housewife's descent into something like madness (or is it?) with haunting, almost hallucinatory beauty.

4

HOMEGOING
Yaa Gyasi

Spanning two continents and three centuries, the Ghana-born, Alabama-raised Gyasi's sweeping narrative of slavery and the black experience is an epic achievement ingeniously condensed into 300 gripping, gorgeously wrought pages.

5

MOTHERING SUNDAY
Graham Swift

The master of a certain kind of very British, very literary fiction fits an astonishing amount of feeling into this slim, sunlit reverie, set on a single spring day in the Berkshire countryside circa 1924 and centered on a clandestine romance.

6

THIS TOO SHALL PASS
Milena Busquets

Busquets' sleek novella, set in her native Spain, feels like the book equivalent of a European art-house film: frankly existential, full of ravishing imagery, and wreathed in a Continental haze of sex and cigarette smoke.

7

MODERN LOVERS
Emma Straub

The *Vacationers* author produces yet another breezy gem for the thinking person's beach tote, this time turning her weapons-grade wit on a contemporary Brooklyn mad for reconditioned brownstones and homebrewed kombucha.

8

SWEETBITTER
Stephanie Danler

Anyone who's ever worked in the service industry—or eaten a meal in a restaurant—will find revelations in Danler's intoxicating account of high-end waitressing in New York City; her (semi-)fictional debut is both a seductive coming-of-age and a lush feast for the senses.

9

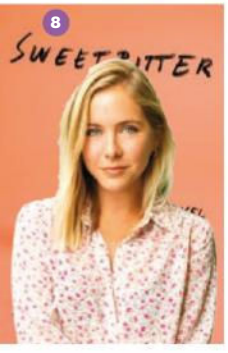
SMOKE
Dan Vyleta

What if sin manifested itself as a dense, oily smoke? Vyleta's Gothic YA fantasy is part Dickens, part dystopia, and totally immersive:

CLINE: MEGAN CLINE; ERDRICH: PAUL EMMEL; BUSQUETS: GREGORI CIVERA; STRAUB: JENNIFER BASTIAN; KALANITHI: NORBERT VON DER GROEBEN/STANFORD HOSPITAL AND CLINICS; MUKHERJEE: DEBORAH FEINGOLD; HART: GABE CLARK; JAHREN: ERICA MORROW

BETWEEN THE LINES

Erin Lee Carr will memorialize her dad, renowned *New York Times* writer **David Carr**, in *All That You Leave Behind*. • Bravo's **Andy Cohen** is the latest celebrity to announce a book imprint. His will be at Henry Holt.



a book as eerie and atmospheric as its sooty muse.

10

THE NEST

Cynthia D'Aprix Sweeney

When a long-promised inheritance—the well-feathered Nest of the title—falls away, the Plumb siblings are forced to face various midlife truths and consequences in Sweeney's wry, irresistible debut.

NONFICTION

11

WHEN BREATH BECOMES AIR

Paul Kalanithi

Confronted with a terminal cancer diagnosis at 36, neurosurgeon Kalanithi chose to share his struggle, and this posthumous memoir is his final gift: a profoundly moving meditation on mortality propelled by wit, humility, and an undiminished sense of wonder.

12

THE GENE: AN INTIMATE HISTORY

Siddhartha Mukherjee

The Pulitzer Prize-winning physician's latest is a brilliant biological primer and a nuanced exploration of ethics, but it's also just a great, endlessly engaging read.

13

EVICTED

Matthew Desmond

By narrowing his focus to residents of Milwaukee's most impoverished areas and telling their individual stories with depth and empathy, the Harvard sociologist provides a damning indictment of American bureaucracy and economic inequality. His book should be required reading in an election year, or any other.

14

ALL THE SINGLE LADIES

Rebecca Traister

Traister's illuminating history of women who haven't put a ring on it, whether by choice or by chance, is smartly placed in a larger historical context and enriched by compelling personal narratives.

15

GRUNT

Mary Roach

Add soldiers to the list of subjects—sex, space travel, your digestive tract—Roach has explored in fascinating detail. Here she takes on the challenges the military faces to keep its fighters safe and healthy with her trademark flair (and zingy footnotes).

16

ROSALIE LIGHTNING

Tom Hart

The sudden loss of a child is indelibly rendered by Hart, a cartoonist who lost his sunny, inquisitive daughter days before her second birthday. In stark pen-and-ink panels, he pours his heartache onto the page with painful honesty and profound grace.

17

LAB GIRL

Hope Jahren

Jahren—a Berkeley Ph.D., University of Hawaii professor, and celebrated researcher in her field—brings the joy of geobiology to readers who may not know an acorn from an isotope; she's that good at conveying her endless passion for the natural world in nervy, relatable prose.

18

THE SOUND OF GRAVEL

Ruth Wariner

There's an undeniable car-crash appeal to this exposé of a childhood spent in a polygamous Mormon cult in Mexico, but Wariner's memoir isn't merely salacious; it's a bracing, unforgettable story of survival.

19

REASONS TO STAY ALIVE

Matt Haig

Depression is hard; terrible advice is easy. U.K. journalist Haig, who has waged his own lifelong battle, wisely eschews platitudes and misplaced pity; instead, with clear-eyed engagement, he brings a shadow illness into the light.

20

A MOTHER'S RECKONING

Susan Klebold

It took Klebold more than 15 years to process the guilt, grief, and overwhelming shame that branded her family after her son Dylan and his friend Eric Harris sprayed Columbine High School with bullets, killing 13 and injuring 24 more. *Reckoning* doesn't provide answers, but it's lucid, brave, and remarkably honest.

KANG: PARK JAEHONG; GYASI: MICHAEL LIONSTAR; SWIFT: JANUS VAN DEN EIJNDEN; DANLER: NICK VORDERMAN; VYLETA: MICHAEL LIONSTAR; SWEENEY: LISA WHITEMAN; TRAISTER: SARAH KARNASIEWICZ; ROACH: JEN SISKA; WARINER: JAMES REYNOLDS; HAIG: CLIVE DOYLE; KLEBOLD: J-K PHOTOGRAPHY

HAPPY BIRTHDAY, NATIONAL PARK SERVICE!

Celebrate the centennial with these stunning books.

BY ISABELLA BIEDENHARN

1

NATIONAL PARKS OF AMERICA
LONELY PLANET

This comprehensive guide to all 59 of America's national parks features gorgeous photographs and detailed suggestions about where to stay, what to do, and what flora and fauna you can expect to see.

2

THE HOUR OF LAND
TERRY TEMPEST WILLIAMS

Williams' ode to the national park system and the importance of the outdoors is beautiful enough for your coffee table and interesting enough for your nightstand.

3

ENGINEERING EDEN
JORDAN FISHER SMITH

A former park ranger chronicles the moral debate that arose after a young man was killed by a grizzly bear in Yellowstone National Park in 1972: How much should humans control the wilderness we're trying to conserve?

4

LASSOING THE SUN
MARK WOODS

Midlife burnout propelled Woods to spend a year visiting the national parks for a book about their future. But his mother's unexpected cancer diagnosis shifted his focus, resulting in a meditation on both personal *and* environmental legacy.

5

SEE AMERICA
CREATIVE ACTION NETWORK

In this sepia-tinged homage to the See America posters created by artists under President Franklin Delano Roosevelt's Works Progress Administration, modern artists contribute dazzling new graphics for their favorite parks.

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR ONE COMBINED ISSUE IN FEBRUARY, MARCH, JUNE, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, AND DECEMBER AND TWO COMBINED ISSUES IN JANUARY, APRIL, AND JULY BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 225 LIBERTY STREET, NEW YORK, NY 10281. ELLIE DUQUE, PUBLISHER; JEFF BAIRSTOW, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST 888381621RT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, P.O. BOX 62120, TAMPA, FL 33662-2120. CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2016 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. FANUARY IS A TRADEMARK OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. YOUR BANK MAY PROVIDE UPDATES TO THE CARD INFORMATION WE HAVE ON FILE. YOU MAY OPT OUT OF THIS SERVICE AT ANY TIME. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ♦♦♦♦♦♦♦

PHOTOGRAPH BY **METTIE OSTROWSKI**

"My victory is being there for my family." Veterans returning home face many challenges. With the right help, Brandon was able to transition back into family life. Every year, DAV helps more than one million veterans of all generations—connecting them to the health, disability, and financial benefits they've earned. Help support more victories for veterans. **Go to DAV.org.**

DAV®

FULFILLING OUR PROMISES
TO THE MEN AND WOMEN WHO SERVED

The Bullseye

BY **MARC SNETIKER** @MarcSnetiker

Hey, when you turn 90, you'll start running out of new colors to wear too.

Someone teach this unreal *O'Neal* a lesson.

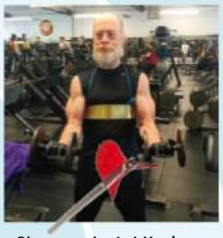
J. Law to play businesswoman who invents billion-dollar product then loses everything... a.k.a. *Reverse Joy*.

Now there's only 999,999 things he hasn't done.

CMT rescues *Nashville* for season 5. But who will rescue Connie Britton?!

Naked Norman Reedus stars in new videogame that, sources confirm, your aunt has already preordered.

NYC celebrates Kanye Ice Cream Week, featuring such flavors as "Best Strawberry of All Time" and "Taylor, I'ma Let You Finish (That Butter Pecan)."



Simmons isn't J.K. about the G-Y-M.

Comedy Central to roast Rob Lowe, miraculously finding a way to make him hotter.

The first rule of Chuck Palahniuk's adult coloring book is you don't color outside the lines of Chuck Palahniuk's adult coloring book.

Barbra Streisand + Anne Hathaway + Daisy Ridley = *A Chorus Line* even we couldn't cast in a fever dream

R.I.P. Judy Jetson (Janet Waldo), ALF (Michu Meszaros), and a little bit of the joy from our childhoods.

Good Charlotte, blink-182 release new songs...on what, Napster?

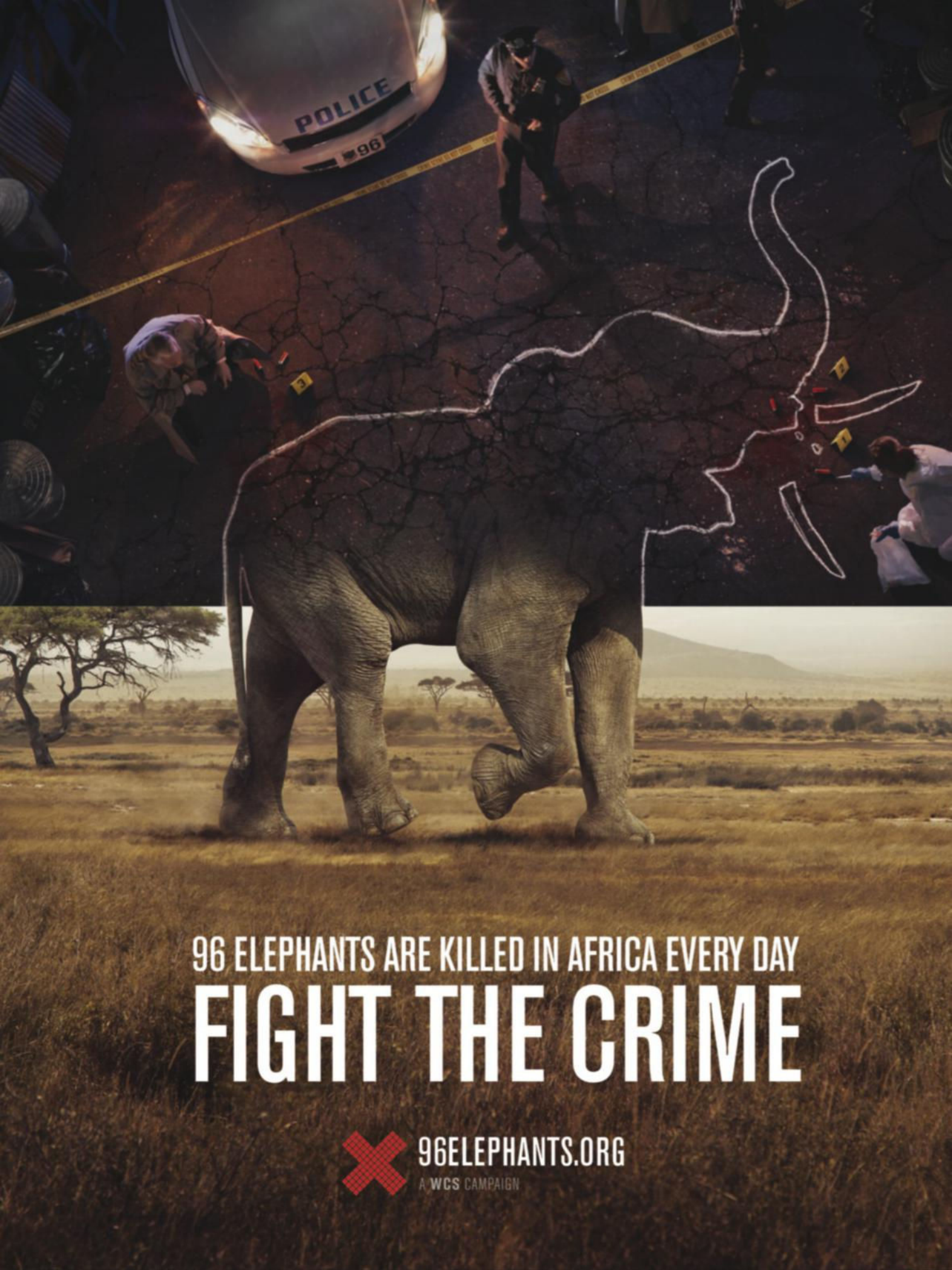
Nothing would be more beautiful than more *Ugly Betty*.

There's a fine line between lame and lamé.

Simon Cowell calls this girl "the next Taylor Swift," although we're maybe sensing more of a "next Anna Wintour" vibe.

Mary-Kate, Ashley Olsen finally turn 30, after having dressed as 60 since basically 15.

NOAH GALVIN; DAVE KOTINSKY/GETTY IMAGES; FLAG: MICHAEL MAROUAND/GETTY IMAGES; LIN-MANUEL MIRANDA: THEO WARGO/GETTY IMAGES; KANYE WEST: SQUIRREL/KPISPLASH NEWS; J.K. SIMMONS: @ARONWILLIAMSON; LOWE: C FLANIGAN/GETTY IMAGES; *THE JETSONS*: HANNA-BARBERA PRODUCTIONS; ALF: NBC/PHOTOFEST; GOOD CHARLOTTE: BILL MCCAY/GETTY IMAGES; BLINK-182: BRIAN GOVE/WIREIMAGE.COM; THE OLSENS: TAYLOR HILL/FILMMAGIC.COM; GRACE VANDERWAAL: NBCU PHOTO BANK/GETTY IMAGES; *UGLY BETTY* CAST: RICK KERN/GETTY IMAGES; CARLY RAE JEPSEN: PAUL ARCHULETA/FILMMAGIC.COM; MASHVILLE: MARK LEVINE/ABC; QUEEN ELIZABETH II: ANWAR HUSSEIN/WIREIMAGE.COM


POLICE
96
96 ELEPHANTS ARE KILLED IN AFRICA EVERY DAY
FIGHT THE CRIME
96ELEPHANTS.ORG
A WCS CAMPAIGN